

Approved by Australia Post for publication

# CINEMA

## *Papers*



**FAR  
EAST**  
*Helen Morse  
interviewed*

August 1982

Issue 375 \$2.00



# "When you've been perfectly happy, why change?"

"The cinematographers that I trust like Eastmancolor - we've used it on all the films I've produced so far.

One doesn't like to take the risk with other stock because when you've been perfectly happy, why change?

And that goes right down the line when you talk to top color graders like Arthur Cambridge - he's made no complaints.

I've got a very good relationship with Kodak.

Representatives come and see me at least twice a year and we discuss what my future requirements might be. This personal contact is first class service.

If they're bringing out a new type of stock Kodak always contact me. Then usually, when either of those super cinematographers, Russell Boyd or David Gribble, have tested the stock, I get a report from them on how best it could be used.

It's an excellent relationship really.

All I can say is, it's very smooth ... there's just never a problem."

*Pat Lovell, Producer*

Patrol in Hong Kong (Back), Callboys, Monkey City



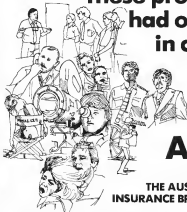
Kodak Motion Picture Film

KODAK (Australia) PTY LTD

© 1990 Kodak

y Squizzy Starstruck Starstruck Starstruck Eliza Fraser Eliza Fraser Eliza Fraser Slice Of Life A Slice Of Life A Slice Of Life The Chant Of  
 i Our Dreams Winter Of Our Dreams Winter Of Our Dreams Final Cut Final Cut Final Cut Cathy's Child Cathy's Child Cathy's Child  
 xswink Hookwink Hookwink The Pirates Movie The Pirates Movie The Pirates Movie Heatwave Heatwave Heatwave Heatwave  
 n Loves Rose Norman Loves Rose Monkey Grip Monkey Grip Monkey Grip A Town Like Alice A Town Like Alice A Town Like Alice  
 . Captain Invincible The Return Of Captain Invincible Dead Easy Dead Easy Dead Easy Kitty And The Bagman Kitty And The Bagman

These productions  
had one thing  
in common!



**ADAIR**

**THE AUSTRALIAN  
INSURANCE BROKING GROUP**

1982 marks the tenth year of service by Adair Insurance Broking Group to the Australian Film Industry. It has been a decade of growth in immigration, professional fees, expertise and international commercial stature for Australian film product. A decade in which Adair is proud to have participated.

Adair remains THE specialist insurance brokers to the Australian film industry. Adair's close affiliations with the world's premier entertainment underwriters, including **Lloyds** and **London Markets** and as sole representatives for **Albert G. Ruben & Co Inc of Los Angeles** (in association with the **Fireman's Fund Insurance Co**), ensures the finest global underwriters and facilities are available to Adair clients.



In 1981, Adair was appointed sole correspondent in Australia and New Zealand for **Ruben and the Fireman's Fund**. The largest entertainment underwriters in the world — considerably broadening Adair's servicing base to the industry. Ruben's 20 year association with film, TV and general entertainment insurance, coupled with Adair's Australian experience, places Adair at the forefront of the latest developments in effective protection.

The Adair team of film and TV specialists knows how the business works. Knows the pitfalls and omissions which can leave crucial gaps in your coverage. And knows how to plug those gaps with rates that keep your budget looking healthy.

Adair Insurance Broking Group looks forward to its next decade of successful involvement with the Australian Film Industry. As our list of client productions shows, we've been with you all the way.

**SYDNEY**  
Don Adair  
Don Adair  
James C. McWhorter  
Adair Insurance Pty Ltd  
GPO Box 380 Sydney, NSW  
Phone (02) 715 1985

**MELBOURNE**  
Wayne Lentin  
Adair Insurance Pty Ltd  
GPO Box 744 Melbourne, VIC  
Phone (03) 471 7441

**BREKIDG**  
Rob Cook  
Adair Insurance Pty Ltd  
GPO Box 1211 Brisbane, QLD  
Phone (07) 355 1494

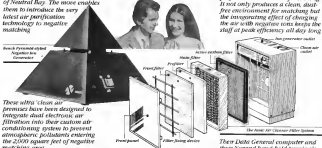
**PERTH**  
David Sherry  
Adair Insurance Pty Ltd  
GPO Box 114 Perth, WA  
Phone (09) 221 8711

**AUCKLAND**  
Brian McHenry  
McHenry & Associates  
Insurance Brokers  
GPO Box 414 Auckland, NZ  
Phone (09) 749

# Was Marilyn and Ron Delaney's decision to move to new premises at Neutral Bay a negative one?

Marilyn and Ron have always utilised the principles of atmospheric ionisation in their motion picture negative matching service.

Now, to celebrate their tenth anniversary of service to the industry, they have moved to brand new premises in the Sydney suburb of Neutral Bay. The move enables them to introduce the very latest air purification technology to negative matching.



These ultra 'clean air' premises have been designed to integrate dual electronic air filtration into their custom air-conditioning system to prevent atmospheric pollutants entering the 2,000 square feet of negative matching area.

A series of mobile ionic air cleaners support the master system with highly sensitive filter banks trapping particles of 0.3 microns raised by the slightest air movement in the room.

Powerful environmental pyramid-shaped Negative Ion Generators appear on the matching benches to offset the effects of airborne microscopic particles.

Negative Ion Generators filter stale, ion-depleted air and restores the natural ionic conditions, which is ideal for matching.



**ELECTRONIC AIR CLEANING PROCESS**  
Our electrostatic mats welcome you at the door!



Negative Matching Services Pty. Limited

156 MILITARY ROAD, NEUTRAL BAY, NSW 2089

a Marilyn and Ron Delaney service

Sydney • Australia

Computerised in an experimental use of Negative Matching Technology. Limited

Marilyn and Ron believe the biological significance of air ionisation is reflected by improved human perception in alertness, freshness and comfort.

Negative ionisation has always been an important factor in maintaining their high professional standard of matching. It not only produces a clean, dust-free environment for matching but the ionising effect of charging the air with negative ions keeps the stuff at peak efficiency all day long.

Their Data General computer and their Norand hand held terminals on the matching benches operate best in these conditions, too! and that consolidates the world's most Comprehensive negative matching service as the fastest, most efficient and economical available today!

Here's how to arrange for your latest film to be matched under these atmospherically controlled conditions:

**Telephone (02) 908 2911**

or call personally and experience the new 'clean air' sensation for yourself!

# Sensational new theatre opens off-Broadway.

Just up, Morningside Road, immediately below the site of the old Silverstone Theatre, Les McKinnon, Ron Gubbins, John Heath and the team have built an extraordinary new new theatre.

Sporting the same projection and magnetic transport equipment as the top Warner Brothers room, Dubbing 5 floated simply on the Alfred Harcourt Theatre at Universal.

Featuring the kind of unusual attention to detail and opening for perfection that could only have been achieved by dedicated professionals of the calibre of Les and his team.

It may give you some idea of the much poorer of perfection when we tell you that the theatre is built where – and quite recently – the Colofilm concourse had a state of very comfortable offices.

We finally justified it this way: 'You people are spending increasingly larger numbers of millions of dollars to produce your films. The very least we should do is provide you with a world-class theatre to view rushes and finished product in as close to perfect conditions as we can manage.'

For those of you interested in the finer details of locations and projections – ring Les McKinnon. He will answer your questions in far more detail than we can, and will be only too happy to run you a reel so you can see and hear the results of his labour for yourself.

Bring your own popcorn

**Colofilm** 

Executive Building 7th Floor  
81 Morningside Road, Cape Town 7981, 2001 Republic  
Telex: 449400 Colofilm ZS



Some refer to us as  
the new boys on the block.  
Well, that maybe, but we are confident  
and stand around for itself.  
Commercial: Benson & Hedges. The Milk Board  
Film: The Prince of Persia. Green Books - 20th Century Fox  
Scandalous John - 20th Century Fox  
Arthur Arthur - Walt Disney  
The World of Warcraft - TV Series  
"Ours Business is Music -  
Why not let our music  
be a part of your business."

# Tolley & Gardner Insurance Brokers

is proud to have been associated with the production of



WE OF THE  NEVER-NEVER

R H Tolley & Gardner Pty Ltd

INCORPORATED IN AUSTRALIA

Insurance Brokers to the Film and Entertainment Industry

Melbourne 628 630 Bourke Street Melbourne 3000 Telephone (03) 67 5112 Telex 35127

Sydney 56 Berry Street North Sydney 2060

Telephone (02) 929 4166 Telex 21923



© 2006 The Authors  
Journal compilation © 2006 Blackwell Publishing Ltd



George Takei	\$10
Neurology: Olanow	\$10
Robert Henson	\$10
Anna DeHaan: Interview	\$10
Robert Henson	\$10
Paul Leary	\$10
Justin Guarini	\$10
A Shifting Gearing	\$10
Marcus Brown	\$10
David Milkin: Interview	\$10
Marcus Brown	\$10
David Gumpel: Interview	\$10
Sam Elliott	\$10
National Film Archive	\$10



The Quarter	104
Cannes Film Festival 1955	105
Max Baer	106
Picture Palace: We of the Atom Navy	107
Melbourne Film Festival 1953	108
South Connolly: Brian McFarlane	109
Sydney Film Festival 1952	110
John Fox: David Baker	111
New Products and Processes	112
Paul Henshaw	113
Production Survey	114
Film Copyrights: Dailies	115
Picture: Producer: Laundry: Artists	116

[illegible]

<b>The English Novel and the Movies</b>	
David Spenser	187
<b>Australian Cinema: Industry, Narratives and Meaning</b>	
Scott Rodden	270
<b>Recent Releases</b>	
Steve Dune	277

[illegible]

© 2010 by the author(s). All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage or retrieval system, without permission in writing from the publisher, Cambridge University Press.

# The 2warter

### Abstract Background

[illegible]

The openings in 1993 were well covered, and the new paper from the University of Maryland, College Park, is available in 100- and 200-gram grades. It is available in standard widths, but the company also offers custom widths. There is no bleed-through, and the paper is available in a variety of colors. The company also offers a variety of paper weights and thicknesses. The company also offers a variety of paper weights and thicknesses.

Deletion of the *regulator* locus that is *his*<sup>+</sup> will make the final four members of the *his*<sup>+</sup> cluster a component of a second *his* gene, presumably *his*<sup>+</sup> 2. In a *his*<sup>+</sup> strain that is *his*<sup>+</sup> 12, *his*<sup>+</sup> 13, and *his*<sup>+</sup> 14, deletion of the *regulator* locus will make the final three members of the *his*<sup>+</sup> cluster *his*<sup>+</sup> 12, *his*<sup>+</sup> 13, and *his*<sup>+</sup> 14, and deletion of the *regulator* locus will make the final two members of the *his*<sup>+</sup> cluster *his*<sup>+</sup> 13 and *his*<sup>+</sup> 14.

### Chemical Analysis of Samples

The winners of the 1993 Gordon Lightfoot Award for Lifetime Achievement are:

Department of Mathematics, University of  
 Illinois at Chicago, Chicago, Illinois 60607-7143  
 E-mail: jliu@uic.edu

**Keywords:** *College students, Career, Planning, Career development, Career assessment, Career counseling, Career interventions, Career development programs, Career development interventions, Career development programs, Career development interventions, Career development programs, Career development interventions*

and is written in **Standard C** (C99).

**General Category**  
**Business Process Model**

celebrating the 100th birth anniversary of the late poet, the film is an international co-production.

**Abstract**

■ **The Opening of the Australian Film and Television Festival** (1976) on July 25: The studio can now claim that the John Ford Institute is a place of an unending movie activity in its honor. In the summer (1976-1977).

I have been studying a 14-page copy of the film *Shakti* in Hindi. The whole picture and situation of Film *Shakti* is very so. beautiful and I have liked one of its several some suggestions from (Hindi) (Hindi).

The Labor Party was proud of the 1970s. Vietnam was not a concern. The party had been in power for 20 years and was seen as "naturally" opposed to the notion of any foreign-owned funds having a say in the country's economic development in the same way that business industry in Vietnam was said to have. But such a broad representation of resources contradicted the way in which the firm Vietnam of the Vietnam Film Corporation, as it was then called, had to be managed and run in the film industry. So the current study has included a review of the establishment of the corporation.

Department of the Education  
Department with Film Library which  
has, under the Film Library  
and has just and will be the  
Department of the State Film Library

I've not been talking at arms of testing capital for five productions in Britain and at enhancing the role of Film Britain as a producer of quality films.

I am hopeful that legislation amending the Fair Housing Act and incorporating the best ideas of the order will pass through the Parliament either in the Spring or the August Session.

I seize this opportunity to say that within the marketing community of Australia the Victorian Government stands out as one of the most innovative and enterprising in this regard.

There is only marginal benefit to vendors in providing a geospatial equivalent to the data they have already produced elsewhere.

It may thus not be a spirit of provincialism and defensiveness that motivates the people's indignation against the *Shi* magazine, but a strong desire to protect their identity as a group in the face of a new, more powerful, and more diverse group.

Feeling the heat, industry is now trying to win support as it battles its shrinking in Australia, and there has been a noticeable increase in a climate that we would be going to believe that we are expected to survive.

We tried hard to watch for the American film to gain its second wind, respecting, if not the first time cinema's rupture of the early 1970s, at least the solid achievement of American quality film since then. Moreover, they did want to include big American films which had already been the focus, but quality films which are internationally sufficiently popular in the commercially sensitive area.

Have depressed to little activity in this part of the 30 minutes allowed in the 1991 American Film Awards. It was estimated based on previous and has not used American Secretary. Great a much of the most of people have the ability are making in Sydney the case are certain to be.

Charmy Montmarino was the most loved one. She started in the middle of August when she was in the early 1970s. And a lot of my friends here had graduated from Melbourne their respective schools and they thought it was because of the concentration in federal government. But I had no idea. In Sydney, The Australian Communist Party and the film and television industry and film industry and Sydney-based and United Nations Sydney are the industry.

State government. His Indian tribe signed various treaties with the state government (particularly in South Carolina). But the company plans to use Indian land vested greatly in one man in state. According to the National Observer: "Should the Vietnam War Corporation have only \$500,000 as seed of production within the New York/Vietnam Film Corporation had \$5.5 million and the APC \$4.5 million."

To Jorgy Iru (BFC) and Pami Vainio (SFP) were to have maintained NABTC for reasons in the Vainio's government might then greatly increase its financial responsibilities in or some other way find it

One suggestion has come from the Adams Family Film Association, the film studio that the national government has designated as the place to store the film. The association has suggested that the film be stored in a vault in the basement of the National Archives building in Washington, D.C. The vault is a concrete structure that is 10 feet thick and has a door that is 12 feet high. The vault is located in a room that is 10 feet high and 10 feet wide. The vault is located in a room that is 10 feet high and 10 feet wide. The vault is located in a room that is 10 feet high and 10 feet wide.

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 361–367

So far, the concept is only in-dubious  
plan stages. But certain reservations  
have already been raised. Most impor-  
tant: will the new policy become the eyes  
and ears of what firms see as an in-  
sult? If the government-subsidized  
activity can offer better terms to  
independent producers and pack-  
agers, presumably most of the work  
will be done by the private sector.  
There should be some way of

Secondly, who will decide what projects the authority will lower its fire-hurricane fire insurance would save some vetting and development side. One might argue whether, as the past record, the NRC is suited to such a task — especially since not the larger scale

Exactly how much will reflect the contribution of species nesting is less likely to be known in the ordinary. Nest is a primary place of life activity in the world, and it is the most important place of life activity in the world.

### Midwestern Film Festival

Scott Gardner, director of the Mid-Southern Fair Festival, announced the Festival's closure for short time on the closing night of the Festival. The exhibit was:

Chemical: Polystyrene  
 Manufacturer: (Bayer) (Mallinckrodt)  
 Chemical: Polystyrene

Category	Item	Value	Unit
Energy	Electricity	100	kWh
	Gas	100	m <sup>3</sup>
Water	Water	100	m <sup>3</sup>
	Wastewater	100	m <sup>3</sup>
Land	Land	100	m <sup>2</sup>
	Waste	100	kg

The United Medical Association  
 535 North Dearborn Street  
 Chicago, Illinois 60610

Order at Low Prices (Guaranteed)  
Please see our Prices

First Impression: (First) Meeting

Cambridge: John Farnham  
Special Agents

**Items in the Range by Species:** The  
Horned Grebe (late October), Least  
Tern (July), Piping Plover (April),  
Belted Kingfisher (June), Herring  
Gull (August), Fish Hawk (all  
months) and Barred Owl (March).

**Discusses of Most**  
The Section From Newbury: A  
Most Attractive Man (Fiona West-  
more) **The Bachelor** (Cassian Ver-  
more) **Murder in a Hat** (Lee Gar-  
land) **Level Playing Field** (Kathryn  
Proctor) **Out There** **The Gay Girl**  
Shirley (Sandra) **Crash** (Jill  
Lawrence) and **Joyce** and **Harry** (Jo  
Lawrence) (David Thorne)

1000

The location of the film *Caravaggio* has proved to cost Filmer from the Melbourne and Sydney film markets has continued to struggle consistently.

First, an appeal was lodged by the Sydney Film Festival and on June 1 the Film Board of Western Australia the film and refused the film for inclusion.

That the Australian distribution Committee of Scholars applied for distribution certificates for a commercial release of *Plains* implies some one having done more for you prior was uttered in how long the 1970 version, the Copyright Board again limited the idea.

That was an act of defiance on its part and knowing **Black** can beat **Comm** must play in the past and would stand likely to repeat.

the university. This is what has  
 parent the firm being created by the  
 Police Board of Portland for general  
 business. (Source: *Portland News*, 1914)





# HELEN MORSE

## AND RICHARD MASON

After graduating from NIDA in 1965, you have done five film roles. Was that intentional?

It was unintentional really; a combination of two things. I haven't done one or two films that were offered and, equally, a couple I would have liked to have done weren't.

Aha, I like working in theatre and I have often had the opportunity to work there.

After "Caddy", you did "Agatha" in Britain. Then there was actually a two-year break before "A Town Like Alice". Did you mainly work on stage?

Yes, I did one fairly long running show at the Ensemble, which was Aha, and a couple of short plays at the National. The whole thing was called *People's Arts* including the new Australian play of that name, a Royal Blackstove piece called *Star 2* and a little sketch by Alex Burne, called *Wacky Madhouse Clorox Girl*. I also did an Australian play at the Mirood called *Play with the Family* during that period.

More you offered more film roles at that time?

There were a couple of things, but I didn't want to do them personally. The best opportunities were on the stage.

How did you find working in Britain on "Agatha"?

Very interesting. Essentially, it was a political interest, mainly because of Vanessa Redgrave's influence in the idea and her commitment to political ideas. She did some extraordinary things for example, she wrote a stage version of Agatha Christie, dressed only her as a housewife, romantic, and gave it to the director. She said she had to do this before she could play the part.

Vanessa then tried to recruit everybody on the film to the Workers Revolutionary Party. A lot of non-political reasons went on with that film. It was originally written by Kathleen Tynan — Kenneth Tynan's wife — who is Vanessa's good friend. The script

*Helen Morse, one of Australia's most highly-regarded actresses, became known with her performance as a country schoolteacher in the ABC's "Marion". Morse then appeared in the successful Australian features, "Sinner" (1974), "Peterson" (1974), "Picnic at Hanging Rock" (1975) and "Caddy" (1976). This was followed by a stay in Britain where Morse starred in "Agatha", about the novelist Agatha Christie.*

*Since returning to Australia, Morse has starred, with Bryan Brown, in the award-winning "A Town Like Alice", "Silent Reach" and John Duigan's "Far East".*

*Richard Mason, the producer of "Far East", worked at Film Australia before leaving to produce Duigan's "Winter of Our Dreams".*

*In the following interview, conducted by George Tasi, Morse and Mason discuss their work on "Far East".*

*Producer Richard Mason and actress Helen Morse on location for John Duigan's Far East*



was quite political to start with, which is probably why Vanessa was entrusted to write the script for the director. But the film ended up being something slightly different, concentrating on the relationship between Agatha Christie and the journalist, played by Dennis Hopper. Originally that character was an Englishman, but Brown wanted to play him as an Australian.

It was fascinating watching Vanessa and Duigan work. I learnt a lot and was a bit of a shadow producer for a while. It was brilliant in terms of the cast and crew, respect for Duigan and myself, the respect was American and I think, the company instead of just Film Artists, which was Duigan's.

It had a very large crew, but they were just like any Australian crew I had ever worked with. They loved working on films, and worked very hard, with great enthusiasm. One of the few differences was that there were a lot of American characters around, and fairly extreme characters like a producer called Jerry Adams. He started as an *on-farm* house boy, got involved with racing dogs and made millions, and then moved on to film production.

Another big difference was that there was not quite the usual camaraderie between the various areas, like the production office, the crew, the cast. On Australian films, I've always found a terrific kind of bonding in

Did you have other opportunities to work overseas?

A couple of film companies came my way, but I didn't care for them particularly. There were also an opportunity to do a play in London, but they fell through because neither the people involved in writing that up nor myself could get visas. I was then fully committed working a television series in Australia.

How do you feel about working in television?

I feel fairly positive about it. I am very happy to do a couple of really terrific things, such as *A Town Like Alice* and *Silent Reach* with Tommy Lewis, Justin Saunders, Robert Vaughan and Graham

Kennedy. We shot Robert Beach at Moore (in a Washington Questioned last year, for about three-and-a-half months. It is about the conflict between a young company and a young Adams who fight for his head rights.

You have been very selective in your film and television roles. What do you look for in a role?

A challenge. I guess that's a fairly general word, but yes, but I can tell you. I can be fairly objective about the selective process. Obviously you have to make a connection with a project on some level of deep level. Then you can look at it and say, "I like it as a way I think it's good to go with the initial response."

## Far East

What attracted you to "Far East?"

I was greatly intrigued and moved by the script, and I had seen and admired John Dugan's work. I particularly liked the skill with which John had captured the idea of exploitation — not only in the political sense, but within the characters and their relationships. Beyond of course the main theme, which I thought was really interesting.

I also related on an emotional level to certain things in the character of Je. Robert, later, I discovered the script had in part been based on a particular woman's experience — that of the Korean prostitute, played by Rieun McKim. But it was a spontaneous reinforcement of a dream I had already made to do the part.

Your character has a French accent and expressive facial gestures. How did you work on that?

I think the producers were accessories, though I could have picked them up from a friend of mine, Françoise Villachon, who helped me with the accent.

I was a bit doubtful at first, but John thought it would add something subtle to the character. It all seemed to come together. We rehearsed for a couple of weeks and that helped a lot.

How do you see Je's character? There seem to be two parts to her personality: one, like her husband, represents everything she wants to be, and the other, like Margaret Keith (Myra Macgregor), represents everything she must — or, perhaps, her frustrated and sexualized love...

You have probably summed it up totally.

Milieu. We have a whole series of ways of expressing that. One is in philosophical terms with Margaret being the husband, Peter Rivara (John Dill) being the prostitute.

view of things and Je being the pragmatic taught, like most of us, between these two sides of our personality.

There is also a nice moment of dissatisfaction in Je because she is like an apology to her husband...

Milieu: I suppose that was an appeal to both of them, in a way. It is quite an interesting relationship she has with her husband Peter, because he is able to accommodate some of her artistic qualities. Partly because of a certain sympathy in her background, and partly because of a certain lack of values. So has difficulty in making commitments like realism. But towards the end of the film, she finds some kind of moral resolution.

After he wins a lot of money at a poker game, her husband goes off to do something politically "humble." Je's reaction is to buy a bunch of paintings from a man in the street. What's the motivation of her character there?

Milieu: Well, the scene before it is the Korean Klub. Peter has just come from winning a prize of money being left down to make way for a Japanese category. He confronts Je with his wealth, and with the reality outside the club. In, on the other hand, his struggle the old world of the club, which she is used to — the point being the hypocrisy, the absence of a need to be successful.

Now, Je does gain for Peter and what he does, and can appreciate it in an instant, but she is not able to make a strong commitment. At times she wants to be part of his reality, to be able to find a way to sort of understand it and contribute to it, but she is not sure how. So, when she sees this man selling those paintings to tourists, she



reacts emotionally to the need to do good. At that moment, she is being a do-gooder. But her actions come from an emotional and psychological reaction to the confrontation with those in the club. The way it appeared to me was that Je was able to do something that Peter wasn't. He can help with the exterior of Je's world, but her act of going into the money means a lot more to her person...

Milieu: Yes, in an objective sense, that's true. But what point is

doing would have much wider implications.

Milieu: The complexity of that is Peter's own. He is not as the one who saves all the souls.

Milieu: It is very complex, as most scenes are — every action has an emotional and spiritual reaction.

Of all the environments of the film, would you say Je is most at home in the Korean Klub?

Milieu: I don't know. Is it at home in the sense that the past becomes the present for those



John Milius in the French film *Apollin*.



John Milius and Robert Ripstein in the television series *Silent Beach*.



Left: Morgan Kelly (Bryan Brown) and Joanne Whalley-Kilmer (Rita) together again for *Far East* above. Above and director John Allen

moments when she's there. It is all tied up with the relationship with Morgan, which happened a long time ago, in the very unstable environment of the first years of the Vietnam war. So when she goes into a room she knows and yet which she tried to do and did leave. She is not ultimately at home at the club because, as she says towards the end, "I've changed." And she has

changed because she has left that environment once before.

Many people have commented on the narrative similarities between "Far East" and "Casablanca." How conscious were you of that?

Morgan: Well, people can draw parallels, so that in *Casablanca* there are three people, one of whom runs a club called Rick's Bar and another who is an absolute renegade. They are Europeans in an exotic environment. But, *Far East* has very much its own story.

Morgan: John and I paid tribute to *Casablanca*, which is a lovely film of ours. But *Far East* is 40 years later. The legend of Hanoi is that there aren't goodies and baddies in the same sense. It's so much more complex now.

Another similarity with "Casablanca" is that the last scene is the marriage of the other two at the end.

Morgan: In a sense, it is. So who marries it in *Far East*. It is her decision, finally. When Morgan leaves the boat, he thinks he is going to stay with her — or hopes she'll stay.

Morgan: Poor Morgan. It's terrible really.

When Morgan and Rita return from the wheel to the club, they go up the back stairs. But they both forget, looking down at the club. Does Morgan share Rita's feelings of disgust?

Morgan: I can't really answer because it is something you should ask Bryan and Rita. I'm not a director, but then I have been involved in the process of filming.

Morgan: I feel it is Rita's disgust. To her the club almost epitomizes the exploitation she is fighting against. But can Morgan? That's his world and he believes in his code. He doesn't get money off the girls' screwing, but if the girls want to do that and earn extra money, then that's okay by him. He has his own world, and he has lived

to look out all night's outside that club. But John and I feel you can't excuse that easily.

In *Far East* we are trying to say similar things as in *Winter of Our Dreams*, about commitment and responsibility, about having to make moral decisions. There are questions that plague us. They don't come from outside our lives, but from within our personal experience.

John's story is a very important facet of her character. Did you have any say in their design?

Morgan: Yes, I talked to Joe Threlby, the costume designer who had a big say about the clothes, and to Russ Meyer, the art director, as well as to John. We all found a lot of different ideas.

What about that black and gold dress you wear at that party?

Morgan: Yes, that caused a bit of a stir. John and Russ Proby (director of photography) weren't sure we'd wear it. They thought the effect would be other than what was required for the scene. But I think their fears were allayed, because I think it makes a statement about Jo, though not overtly.

By the time, because of the bond of passion a lot of the life. Jo used to find, part of her personality is almost jumping back into the early 1970s.

Morgan: There is still an aspect of her character which needs to shock, to be outrageous.

Morgan: And, actually, Peter quite likes it!

Morgan: John and I see Jo bringing the road to the coast in *Winter of Our Dreams*. They don't know each other, but they live in the same street. In that environment, Peter is a respected journalist and his wife is well-known for her sometimes outrageous behaviour.

Was it easier working with Bryan Brown again after your success together in "A Home Like Alice"?

Morgan: That's an interesting question. As an actor I suppose it was easier because we had worked together before, so that there were no barriers the first time. But the relationship we were playing in *Far East* was different and more complicated. So, in that sense it was more difficult.

Do you think the audience has an expectation of something special between you and Bryan, having seen you together in "Alice"? Is that an added pressure on you?

Morgan: Obviously there are advantages in that, that Alice was successful and a lot of the public liked that Alice was based on being a love story — two people who eventually find each other, so that too, it sort of fits my premise.



Bryan Brown and Rita Allen in *Far East*. Screenplay by John Allen

Morse: We never saw Helms and Ryan as "together again." People say to me, "Did you see a clever producer bringing Helms and Ryan together?" I never thought of it like that — I'd be a clever producer if I had.

Actually, I believe that unless you discover, after detailed investigation, that something is inconceivable, then it is the writer's job to realize the author's intention. Sometimes an actor comes up with a line in a truly original way that

reading a script and while that can be very positive (I sometimes can be incautious). And what it is, however, then it is of great value to have a writer-director, particularly on a film like *Far East* which works on several levels.



**How did you find working with John Duigan?**

Morse: As a director, John is so interested in, and caring of, actors. Having been an actor himself, he really understood some of the gross errors, particularly if we had a difficult scene coming up. He would make sure we had space and time. Sometimes you need that but often to, happily get it right — and John understood that.

We talked at length before shooting started and during rehearsals. Having studied the script, John had a fairly firm grasp of what it was about.

Morse: I thought the script shifted a bit as you worked on it.

Morse: Very few lines were changed in fact, I think all my lines were exactly as written.

an understanding of the character, and the writer says keep it. That happened a couple of times on *Far East*. But generally I think the job is to make it work in a fashion of the script.

**Are there advantages in working with a writer-director?**

Morse: Yes, certainly in this case.

What happens when a script is so directed by somebody else? Do you like to talk to the writer or the director about the role?

Morse: I usually like to talk to the writer, particularly if I haven't understood something. That is a fortunate advantage. One can bring a lot of one's own subjectivity when

in fact, many scripts are paralleled in the film. For instance, there is the scene of Peter watching the mechanics making flowers. There is a constant danger of them spending their fingers in an ill-ventilated situation. Then later in the film, I go to a restaurant where there is a dance with beautiful girls, and there is the same danger of the dancers having limbs squashed.

Morse: Is that one they are having good fun and are in control of it? They are not working for somebody else and they are not being looked up in a factory to get a certain number of products made. It is a great freedom. It is also a joyful moment. Those two very graceful people are like symbols of the youth of the country.

**Was much of the film shot on location?**

Morse: No, most of it was shot on a Sydney sound stage.

Morse: It was almost all shot in Australia, mate. How do you think we make films? We make them poor.

Morse: We did have 11 days in Manila.

Is even which was seven shooting days. But we don't want to make a drama of that, because we think it is a waste making films very economically. Unfortunately, a lot of people think it's a negative thing to make films economically.

But it's not what you shoot the film, it is how it looks on the screen that counts. And I think it looks convincing.

**"Far East" was apparently completed in a rush to comply with the tax concession requirements of completing the film within the financial year. Did that have any effect on the production?**

Morse: I don't believe so. We started shooting *Winter of Our Dreams* in January, whereas with *Far East* we started in December '86, so we were right in that 12 months, it was a happy film.

The worst aspect of the time completion requirement is that United Sound and the laboratories are working 24 hours a day. They have to bring in different crews, equipment breaks down, people get tired. The demands are so great, you have to give months, in advance I heard the crew at United Sound the day we signed the contracts for the money.

John and I are going to do another film this financial year and when I get back to Sydney, I'll have to start thinking of leaving United Sound for the next year — and give a deposit. It's not at all ideal. That's the tax disadvantage.

But apart from that particular pressure it does make one give ahead, and that is a virtue, good.

**But what if something goes wrong at the critical stages in June? You might miss out on the tax benefits . . .**

Morse: That's right. I imagine there are ways of overcoming that, if you are conscientious.

**The risk would also affect the number of roles being offered. Have you been offered by that?**

Morse: No.

Morse: Helms' very active.

Morse: Well, there is not much going down something you don't really want to do. After all, there are other jobs one could get, so we have all done — except I always



mean to get fired from them.

Let's face it, most of us work on the film business because we love it. And generally you have to make some connection with the script, or the people doing the film, before you say yes. People like John and David wouldn't produce or direct something they didn't find compelling in some way. You need a certain spirit, you need to be inspired. And if you can't find a reason that is of real value to you, then don't do it, you won't do a good job if you do. And that is certainly of no value to the public.

Moore: I look at it the way I have only a few more films to make, and there is a limited number of films and a limited amount of energy. So, I am not going to waste it on anything that I don't really care about. Basically, there's the same thing as Helen's been saying, and it just happens in interesting proportions which she has just accepted, namely, that money isn't a machine. Money could get an enormous amount of money on some film — at least three times what she got on ours.

Moore: I'd feel embarrassed if I did. Money certainly isn't a priority. It is nice to have it. I would be stupid to pretend otherwise. But it is not a reason for doing something, as far as I am concerned.

What kind of jobs have you had outside the industry?

Moore: I worked as an waitress at the State Theatre for a while — until I was fired. It was funny being there the other night for the premiere.

Why were you fired?

Moore: For watching the films, eating and being cheeky to the manager. I also didn't hold my torch properly. After I'd seen a film a hundred times, I used to read words and forget to show people to flip over. I did a few wrong things.

I have also done waitressing and jobs like that — including a stay as an apprentice boutique manager.

What do you have planned for the future?

Moore: At the moment I am rehearsing a play called *Down for One*, by Tina Karapinski. It is a comedy two-character piece, with Don Reed playing the other role. It is about a violence and a psychiatrist. I go to see psychiatric services in the course of the play. The two main characters and the husband can't connect with that, she is really lost. He helps her begin to make sense in a possibility of finding an alternative.

I might be doing another film next year, but the script hasn't been written yet. So I don't know. It's a question mark. ★





**Norwegian  
CINEMA**

for a tall poppy in the small Norwegian film milieu. In addition she has been quite outspoken in her criticism of Norwegian film production standards, lack of professional skill and discipline, committing the unpardonable sin perhaps of comparing a country that has suffered as much from culture cringe as Australia to an 'big brother', Sweden, where she has worked.

Having completed her fifth feature film last year, *Perfektasjon* (The Witch Hunt), a film in the first person, based on an empirical manuscript, the story is told from the point of view of a woman, an outsider who is the victim of a witch hunt in medieval Norway.

Where *Devnen* is a perception, more concerned with the myth of filmmaking, *Vilket Løkkeslag* reveals a more appreciable emotional and creative touch as a director. There is a highly sensual quality in both women's films of 1988. In *Devnen*, it is restrained, controlled and politely presented into the dark, cool shadows of the overcast landscape in Western Norway, a painfully sensually drawn sexual climax adds to a woman of a great degree of professionalism and poise, someone who is at critical of herself as she is of others.

In *Løkkeslagens* *Lapsjonisten*, the sensual quality is an outburst out of touch and small, and a neat exploration of the sexual quality of survivor images. The film explores language of the post-war years and is a sensitive view of a child's experience: parents who fight and break up, and almost give the child the love she needs; the awakening of sexual feelings, curiosity about adult sexuality, aggression and so on. From the opening image of a girl forcing the salt on a woman's dress as used to wash a table, pouring ketchup between the legs of a woman, viewer there is a film session in the film that is frustrated throughout.

Where *Devnen* is a technical performance, *Løkkeslag* is technically sloppy. The film shot on 16mm and blown up, but poor sound and sometimes soft focus the latter is a curious way used to advantage. Because of the obvious strengths of the film, its documentary passion and excellent child performance as well as that of Hilde Jørdal and *Løkkeslag* as the mother, critics were willing to overlook those flaws in an otherwise fine film. It was produced by Torje Kristensen for An Film A/S.

**T**he third woman director to have a film in last year's lineup was Linda Mikkelsen, whose film feature *Om Hversten*, was shown at the Malmo Film Festival a few years ago. Again the subject is a child's experience — this time of the war. *Lene Mikkelsen* the effect of war on a little girl whose mother works for the Germans and is a mistress to a German officer. The child's silent sexual attraction in the small community and abuse from children and adults



without fully understood why, and tries on her own way to work things out. It is not an easy subject, and, although compassion and handled with a sense of empathy, the film is free from a heavy-handed realism and non-enough control of performance. The dialogue becomes muted and awkward at times.

It is not only women directors who presented national children's films in 1988. Lars Glønn's *Appellen*, about a film about adults as told by children, received critical acclaim and a good audience response, judging by the comments of children. *Om Hversten* (*Om Hversten*) was ranked third in terms by Martin Aspling that was a competition in 1988 for best children's film script, one of several recent successes to boost children's film production. Again it tells of a child's experience of a split between parents and a change in position.

The sudden showing of films far at about children may be the first time of a public debate on children's film with demands for greater emphasis on funding. In this case, it also reflects the sensitive and strong presence of women directors.

As far as film funding goes, Norway is in a fairly favorable position at present, compared to Denmark, for instance, or even Sweden, where competition is still far at a larger film milieu. The Ministry of Church and Education (The Ministry of Arts and Culture) makes payments for production loans that come up to 90 per cent of the production costs. These loans are free sought from a Norwegian bank. The guarantees are allocated, on application, at advised by a seven-member committee appointed by the Ministry.

Furthermore, any Norwegian 16mm film, of at least 2000ft in length, receives a subsidy of 50

Linda Mikkelsen and Anne Brænne in *Lene Mikkelsen's Om Hversten*, a child's experience of war

per cent (or 45 per cent for less expensive black and white productions) of the gross box-office takings in Norwegian cinemas. The subsidy applies from the first screening for three years or until total costs of the film are covered, whichever comes first.

The film production company Norsk Film A/S, which is two-thirds owned by the Ministry and one-third by 30 member states, also deploys of several state apparatus, allocation of which does not require approval from the Ministry.

**G** rants are also given by the Ministry (for script development for feature film) (everything from a script development of around \$1000 up to \$4000) and for the production of short films. Funds for the latter are very limited, only about 10 per cent of applicants receive funding. Among filmmakers it is popularly known as "Løstebiter" (The Lottery) and seems to have brought documentary shorts of an extraordinary sort.

Recent results were for inexperienced filmmakers seeking to develop their talents in the Study Section (Studiekomiteen) of Norsk Film A/S, operating independently and now also physically removed from the production center of Norsk Film in the centrally-located Oslo Filmhouse, a building only opened last year. It now houses, among others, the Film Club Association, Norwegian Filmmakers and Norwegian Film Dealers. Hopefully, the study



Linda Mikkelsen's *Om Hversten* (Om Hversten) shows the effect of war on a little girl whose mother works for the Germans and is a mistress to a German officer



*Perfektasjon* (The Witch Hunt) Anne Brænne's film about



Per Hilde Selvigsen (*Om Hversten*) a child's experience of a parental split

reasonable space, as well as the opening of the long-awaited Cinematheque in the city centre last year, will provide new venues that may foster a more vital film culture.

The Study Section of Norsk Film A/S, set up in 1977, provides funding for research and script development, and acts as a supervisory umbrella-organization for the production of short films. It also gives grants for training and travel. The annual budget is around NOK 2,000,000 (to be more than \$300,000). Usually grants are given out twice a year in doses of about \$100 for the period of three months, not providing that the recipient does other work as well. According to the present Head of the Study Section, Andrew Skjæpoy, its function is to serve as a research and development centre, as well as a production unit. He feels it has to function independently from Norsk Film, and even suggests he wants to see it "to demonstrate that Norsk Film A/S is a very bad producer".

In answer to the much debated question of whether Norway needs a film school, he replies, "Of course! Not necessarily a film school, but rather a school studies centre".

The leader of the Study Section is clearly a controversial figure in Norwegian film, not only by virtue of being a foreigner in an official position. On the one hand, he brings a much-needed sharpness of critical judgment and the experimental eyes of an outsider to Norwegian film production, but, on the other hand, he has yet to show too many concrete results. Much of the money given out is of course "seed money" which may take years to bring fruit. In 1980 and '81, an entry to 40 script or project development grants of one and six hundred were given out. The allocation of grants, however, seems to be along characteristically automatic lines, which has both advantages and disadvantages. It can leave competent filmmakers, displaying no promises that may or may not be fulfilled. A new generation of nervous filmmakers may be in the making in Oslo.

So far there seems to be a doubling up in the function of training between the Study Section and Filmopplæring in Norsk Film-institutt (The Norwegian Film Institute), which aside from its archival and history activities also has courses and seminars of a more practical nature throughout the year, drawing largely on expertise from outside Norway.

The long-awaited and much-debated Film Report was issued by the Labor Government last year just before it lost the elections, and its fate is now uncertain. It suggested amalgamating the two training institutions among other changes.

The Study Section was initiated primarily as a training ground for potential feature film directors. Among people who have made short films there and gone on to feature are Vidar Lønnestad, Laila Mikkelson, Lindvald Rasmussen (whose *Sundkvist* was shown in the 1982 Melbourne Film Festival).

As soon that seems to be easily replicated in the funding schemes, and also it shows little interest by filmmakers themselves, in the experimental film that explores film as a visual art form and is concerned with the image as such. Commitment of such film seems to me of a very low level. Perhaps it is a reflection of a culture where everything has to be spelled out, as much as tradition as lack of exposure to anything highly conceptual.

**N**RK (Norsk Radiokringkasting), the government-sponsored broadcasting station that provides Norway's radio and television, has its in-house production of films along fairly well budgeted and conservative lines. It keeps very little independent film. Changes for Norwegian independent filmmakers of today are probably greater to one of the two Swedish television stations. Their broadcasts can also be seen in some parts of Norway.

A bright spot in the development of a visual film culture and a venue for short film is provided by the annual Short Film Festival as far held on the old romantic meeting town setting of Årnes (which has been used for several Norwegian and foreign film productions, including Cæsar Wrede's *One Day in the Life of Ivan Denisovich* with Tone Courtenay). At the last festival in October 1981, attendance had grown almost beyond the means of the small town and festival staff, and there was talk of moving it to a larger city. Aside from making Polish documentaries and films from other sources, the emphasis was on Nordic films, with particular attention given to films made by indigenous populations.

The Scandinavian Archaeological Film Association also holds an annual film festival in one of the member countries (in April this year it was held in Oslo with quite an ambitious program that included David and Judith Mellesdøttir's *Tokusen*, Kim McCormack's *Walking the Water*, Carolyn Strachan and Alexander Campbell's *Two Laws and Oliver Hovos' On Sacred Ground*).

The development of regional film centres, such as the very recent one in Helsingborg (near the North Cape), which receives an annual subsidy of NOK 60,000 (\$10,000), as well as the newly-established film workshops in Bergen and Oslo where new filmmakers can get hands-on experience and access to equipment, are other recent positive developments.

With around 10 feature films produced a year in a country of little more than four million people, the feature film seems to be treated for quite well. By contrast there has been little or no funding scheme for serious, long documentaries. Active in trying to change this have been filmmakers such as Solve Skjerve and the Swedish film-maker Anders Widenius, a team that managed to get

post-production funding for their film *In Spite of the Law* (*Tross gjensinn her! og Bryne? Bruer?*) to show this up to them for theatrical release as a two-hour program. The first film encounters a pronounced strike in support of an unfairly sacked worker, and *Bryne? Bruer?* is an incorrect satire on the "oil fever" that in the North Sea, focusing on the blow-out in the Braue oil platform. Both films were started on short film production budgets and grew from there.

The same team has since received funding from the autonomous government-funded production unit, Filmstipend 1 A/S, to work on a major documentary on the post-war period, entitled *Kjøttkjøp*. They have spent much time researching archival footage. A phenomenon in a class of its own is the genre of films produced by Svend Wam and Peder Varnørd under the label *Minidokumentar*. When they first hit the screen a few years ago, young audiences responded extremely well to the black humor and jazy satire on Norway's "second democratic left", which in their time only seems to breed apathy and powerlessness, frustrated anger and violence, as in the early film *The Missing Majority*. The documentaries are often harsh, vulgar and larger than life (like *Darkness* that the "night" points are drawn home with a single beam of light).

But their films marked a welcome departure from the barrenness that marked much film in the 1970s and had a strong visual and theatrical sense at their best. There is a punk quality in their dramatic humor which clearly appealed to young audiences, but unfortunately later films have not fulfilled the promise of greater depth and better scripting. The films seem to be shipped together much too quickly and the humor, as in *Darkness*, is getting painfully forced.

Hans Otto Nævdal, whose heavily constructed anti-town portrait, *Armen i Tved* (*Byens fattigdom*), was a film debut in 1980 is now working on a second feature, *The Shipwreck* (*Kryssing*), that is black and white, and seems likely to deal with some of conflicting loyalties for a soldier.

From a culture with a strong tradition of individualism and an adventurous, even financial, streak, one might have expected more film directors with great taste. There is another side to the coin: a certain pessimism that has been plaguing much of Norwegian film in the 1970s — that, and perhaps also a complete strand, which things are expected to sort themselves out.

It looked up by a vigorous and critical film culture, now in the making, and a strange theoretical framework for thinking about film, perhaps the "genre wave" found in the feature work of the child or the surreal, instead of the quality of some of the films by women can gather force and bring more realism and recognition to Norwegian film in the 1980s.



From Ole Hovos's *Regnskymet* (*The Rain*) — the enigmatic beginning of a story.



Solve Skjerve and Anders Widenius's *Two Laws and the Spirit of the Law*.



Solve Skjerve and Anders Widenius's *Sacred Ground* — a film rarely shown in Oslo.

# Anja Breien

## FILM DIRECTOR

When you were in Cannes for the Competition screening of your previous film, "Next of Kin", did you see Odette Ayemong's "My Brilliant Career"?

Yes I thought it was superbly made. But one thing that didn't quite work for me was the central conflict: the choice between career or love.

Do you see it as an unnecessary choice?

Well, it takes one up that way — as a choice. But my feeling was that there had to be another reason why she didn't face up to the love relationship. There is something in the girl that makes her afraid of throwing herself into a passionate love relationship. And it is something that you can't just explain in terms of women, to become a writer or whatever. That came later as a lot of people.

I do believe, though, that many long relationships are run women's careers. That is a society that creates such a tension and it becomes a personal conflict that that conflict is still an artificial one.

In what sense?

It is as if a woman is supposed to go into a kind of puritanism or even to contribute anything creative. Of course, it often turns out that way — that one has to give up certain things. But I felt as if (in the case of the film) it was something that didn't give deeply enough into I couldn't see why she couldn't have included the love relationship as well. That didn't make sense to me.

Actually, I didn't intend to go on to that question of career versus love. I imagine you are a bit sick of that type of question.

Yes, it's boring. Besides, it is an inevitable one. There is nothing sensible to be said about it.

You said in an interview that on the set you had to cut out anything that created tension. No.

This interview was conducted by Solrun Hoem in Oslo while Anja Breien was working on the script for her latest film, *Fortølgelsen* (The Witch Hunt).



Dancer Inge Borge during the filming of her fourth feature, *Arven* (Tree of Life).

more men and women. I got the impression you had a very definite attitude to work relationships...

Yes I was very conservative, which is something I have a tendency to become. It was also because I found the tension from script to director quite an enormous one. The going from being an art object to a head, in a way, which is completely absurd. On this score, we have a long way to go.

I often say that I don't have great problems being a woman director,

and I don't think I do. I have gradually shown that I can handle the job, it isn't in some extent. But a female director is automatically thought of as being dominating and one is afraid of that. You'll find this dominance and power traditionally give the man authority, but they deprive the women of it. I am speaking in clichés, but that's the way it is. It is the old myths about the dominating male director and the female actress who is crushed through the man.

On the whole, most of the

creative impulses come from the director. But I think my problems have to do with fundamental things in society, like male-female roles.

When you made "Games of Love and Lullabies", you took over on short notice from another director...

Yes, Per Høim.

Did you feel it a bit slipping into someone else's project?

No, I found it a very good experience.

Would you have made the film differently?

Yes, I couldn't make any changes in the dramatic structure, whereas that's been my project. I probably would have. At the same time, I feel Høim's *Solbrønnen* is a great author, and I enjoyed working with his material. It is his taking someone like *Morgensol*, for instance.

The relationship I describe in the film is one between two people who are unable to form themselves completely into a love relationship, who are constantly taking two steps forward and one back. My experience is that that dread of total commitment is a relevant issue. But it was expected that I would make a film with a woman as the main character because women's issues have become very in vogue. It is a portrait of a man in that film, and that is something one should be allowed to make as a female director.

Do certain expectations hang over you as a history from "Winné"?

Yes, absolutely — a feminist disaster, and so on. I don't see it as a burden, but I do register that it takes place.

When is something I have put behind me? I am not so pre-occupied with it any more.

Is the project you are working on now based on a work by another author?

No, I have written the script myself, in co-operation with Odette Rull-Tønne and Lars Blom. My three features are very different, and this one will be no odd. It is set in the 1600s and is about witch hunts. If it is to be compared to any of my films, it

Norwegian  
CINEMA

would be that it picks up the thread from *Journalsleeps*.

I am personally looking for old films on the West Coast as locations. There you have that very Norwegian feeling of great contrasts: the sense of being closed in the narrow valleys, deep fjords, rains and fogs.

Do you have anyone in mind for the main female role?

It will be a Norwegian-Swedish collaboration, so I am going to Sweden today in look at a screen test of an actress. She has to be someone who comes from outside that country. She could just as well be Swedish or Norwegian.

Will the film be in Norwegian?

Well, really Danish, we were a part of Denmark at that time. There will be some Danish, too.

Is the conflict one between the old traditional beliefs and Christianity?

Yes, it was a period of transition and conflict, when they tried to adopt Christian beliefs. But a lot of things that had to do with the old beliefs or the superstitions, such as the demons or the dangerous, were not simply evil. That is where Christian morality has made such sharp divisions. It is good, that is evil, it is all black and white. In the old initiation rites for instance, demons might have to put up a body as a necessary sacrifice to a new stage. The demons were not automatically evil. With Christianity, it is a totally different matter.

But that's not exactly why I am making the film. It is called *The Witch Hunt*. I feel that so much film is a time of much persecution. It is a part of the climate of our times. It's dangerous to mean anything. There have been a lot of political persecutions.

Here in Norway?

No, probably not that much in Norway, but still enough so that it clear that thoughts are dangerous. Ideas have power. That's the way it was after the war, too.

But I am perhaps misunderstanding. I got an idea for a film and there I see my something about today through it. *The Witch Hunt* begins with the landscape. I felt I would like to make a film there, so this West Coast, a film that is much more visual than what I have made so far.

We easily end up with a lot of surveillance "folk dramas" in Norway. So, I wanted to break away from that once and for all. I am going to try to make a film that is as much as possible, "journalistic", not "poetic".

It is beautiful on the West Coast, but it's not that. What I struggled with most in *Journalsleeps* was not to make it look pretty, like a pos-



Oliver's *Requiem* (*The Witch Hunt*). We are living in a time of much persecution.

sured. It is a matter of trying to find visual solutions for everything. I want to say, not let them be spoken out. I must be go it is completely new direction.

In Norwegian films, we seem to stick to social realism — what is called "class of life" is the U.S. None of my films would really fall into that category. They are probably closer to *outsiders* down. They are connected to the extent that they might be seen as drama, but it is not drama.

"Next of kin" as well?

Yes, I consider that a naturalistic drama. So now I'll have to do something completely different.

Have you worked with other directors in Europe, who work in an entirely different style but for which you feel an affinity?

Yes, I was a scriptwriter on *Hunger*, which Hinnerk Carlsen made. It was a very different type of film.

Which in turn to anyone who might have influenced you, in the last few years I have had a regular

phone contact with Ingmar Bergman. That has been a tremendous support.

His "*The Witch Hunt*" has been influenced by Bergman's "*The Seventh Seal*"?

No. I wouldn't dare — though I think it is a fantastic film. Mine will probably be very different from that. The material I'm working on is very Norwegian.

Do you want to emphasize the Norwegian aspect?

Yes. Some of the good things in *The Witch Hunt* and very Norwegian, and that is important. If I am to talk about some frame of reference for my work at the moment, it would be painters such as Edvard and Astrup and perhaps Krokstad's too.

Have you wanted to approach film-making in a more visual way indeed but felt constrained?

Yes. One is easier to reach prison by the high cost of making films than you need tremendous

confidence to dare to make a break. If you make a film every second year, you are risking two years of your life. You are very tied down.

Because you are responsible for so much money ...

Yes. It is a very enormous matter of expenses, in any way, compared to having a writer, for instance. You end up not taking chances because it is so expensive. In the case of a man like Fassbinder, films literally start piling out of him. But I don't think he would have been able to do that in Norway. You need a lot of the right people around you.

How do you feel about the film milieu in Norway?

Norway is one of the easier countries in the world to get a chance to make films. I know a lot of people will disagree and say it's just easier for me, that I am privileged. But on the whole, it is easier. There is relatively a lot of money around for the size of the film industry. It's still not enough, however.

That is a development over the past few years, isn't it?

Yes, but film-making has become so expensive now that it isn't really. Still, particularly for women, it is much harder to get a chance to make films in the larger countries, where there are benefits from the fact that the Government has recognized that film is a cultural responsibility. They have to let me say for film-making in Denmark. Sweden has a lot, but there are too many filmmakers in Sweden.

I think one problem here is that there are too many people who only make one film. There is a problem with continuity. We need artistic advisors. I have had one over the past few years through my contact with Bergman. People don't realize that it is a very good of helping younger directors to keep not be the last the daydream, but, since you have established a form of contact, he is a tremendous teacher. He recognizes things right away.

Now, however, have started to protect myself a bit. I've wanted to read the manuscript of *Next of Kin* but I wouldn't let him. He has done so much on *Daughters* in his time that I felt I had to make my own screen. That he was the first to see the film.

What was his reaction?

He turned to someone he watched a with and said, "I'm going to have my house before I die!" Actually, I got a very positive reaction from him.

*Continued on p. 181*



The daughter of the deceased is captured in *Next of Kin*.

1. *Next of Kin* shows with the family scene being taken in the present by the daughter who collected it.



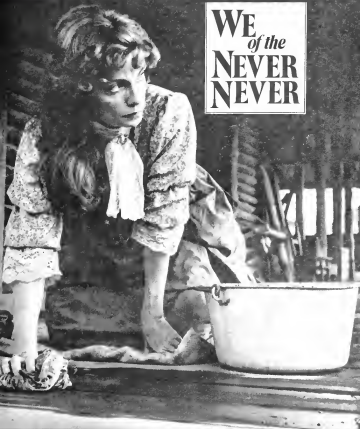






PICTURE PREVIEW

**WE**  
*of the*  
**NEVER  
NEVER**





***We of the Never Never**—the story of the hardship faced by the newly-married Jonathan Gunn (Angelo Panch McGinnis), which recalls the courage, wit and honour of early cattlemen and Aboriginal stockmen, in the back, but unwarlike, Northern Territory environment.*

*Based on Jonathan Gunn's classic autobiography. **We of the Never Never** is directed by Jack Aronson from a screenplay by Peter Schreck, for producer Greg Topper.*

*Shot on location in the Northern Territory on a budget of \$2.2 million. **We of the Never Never** is an Adams Packer Film Production — Film Corporation of Western Australia film.*

*Previous stars: Jonathan Gunn (Angelo Panch McGinnis) stars in the adventures of Elmer Sweeney. After *Thru the Valley* stars Jonathan Gunn. Also Jonathan Gunn, Susan O'Shea (Daphne) stars in *Never Again*. Jonathan Gunn in *Never Again* (Jonathan Gunn in *Never Again*).*





# TWO LAWS

John Avery

**A** repressive vision of Aboriginal people is deeply ingrained upon white Australian culture. A deliberate forgetfulness about the history of white Australians' relations with Aboriginals goes with it. One need only browse through the newspaper to find the modern examples of that disregard among the objects which represent Australia overseas: Australian history books, anthropology lessons, paintings and film reveal the same misperceptions in often subtle and sophisticated disguise.

Whether Aboriginals are portrayed as the noble savage, the lazy primitive, the alcoholic, the most or the least religious, the rightly or wrongly conquered people, the superstitious barbarians or the people with the most authentic culture, their misrepresentations deny the complexity of Aboriginal lives by trying their identity to a few selected criteria.

Two Laws, a two-hour film in four parts, opened a season in the Sydney Opera House on May 3. It challenges the distortions and the omissions. The film is an attempt by some

Aboriginal people from Borroloola, a small town in the Northern Territory Gulf of Carpentaria, to show some aspects of their history and lives as people they regard it important that the world should know about them. The people emerge as complex personalities, as culturally coherent and both passive and active within their historical context.

The two laws are the European law and the Aboriginal law, the European tradition and the Aboriginal tradition. European history and Aboriginal history and European power and the control of their own destiny. The film is an effort to come to grips with and to understand the constant dilemma of living with two laws. The Aboriginal participants clearly see themselves as living at the centre of their own world, even if it is intersected by a European world whose centre and rationality has elsewhere. They remain an undivided people.

Alexander Cavanah and Carolyn Steadman were invited by the community to make the film

*Below: Carolyn Steadman and Alex Cavanah. Below left: part of the scene by Carolyn Steadman (1972). Below right: Borroloola people in front of the 1911 courthouse. New Laws*



at Borroloola. They have made other films with Aboriginal people (*My Song Story*, *Printed and Nightmares*). Their aim has been to give the Aboriginal people the maximum control in directing and expression.

Two Laws goes a deal further in the direction than their earlier films. The film sometimes appears chaotic and fragmentary, but life is what life has in the highly-developed Borroloola community and a another film, in cinematic terms, would have disguised this quality.

**F**ilming started during the summer of 1979-80. It was an exceptionally hot and dry period, water was scarce and, because the food supply erratic and the facilities for hygiene were at their normal low level. Throughout the filming, the participants met local white filmmakers who shared the same conditions in the Aboriginals, suffered bouts of both, predominantly disease and other illnesses which proliferated at that time of year.

Coping with living under these circumstances is difficult enough. So it is an indication of the significance which the Aboriginal people placed on the project that the film was made at all.

It took eight months for the film to be shot. Funding almost got held up production in its final stages and prevented Aboriginal participation in the editing. Nevertheless, the film was made according to the original plan which had been decided by the Aboriginal people.

A wide-angle lens is used throughout the film. The effect of this is to prevent the audience from forgetting that it is seeing a selection from a reality, and not the reality itself. The participants, the film and other means, made aware of some of the manner in which the film was made. This is



an important message as the more explicitly informative parts of the film deals with a police raid on the rest of Borroloola in 1932-33. Of about 25 Aboriginal prisoners and "the measure" detailed on this period, about half remain alive. Many of them gave advice as the incident which the Aboriginals decided to re-enact. Old Dolly, whose sister (also Dolly) was killed by the constable in charge, took charge of the re-enacted vengeance.

As times these sequences approach romantic realism, but mostly Dolly is seen organizing and instructing the younger people taking the parts as if the most insidious theme is men desert or fight. They know the story already, but their full participation about the meaning of this part requires that they participate in representing it.

**S**ome older people show the place where Dolly's sister died. Others explain the manner in which the policeman beat them to make them confess to something terrible. Old Tyson, with the driver's license, takes the constable's part in dragging a man, which represents himself.

"You been eaten bullrocks?"

"No."

"You been lashed bullrocks?"

"No."

"You been lashed bullrocks?"

"Yes, I been lashed but look, eaters whole lot smaller."

Fifty years before the police patrol, a bloody battle between the Karawana Aboriginals and the stationers overlooking cattle from Queensland to the Northern Territory was waged in this area. Cattle stations were set up in Karawana country, with southern capital and high hopes. The Karawana resisted against these incursions by attacking the pastoralists and their cattle.

Stock losses by Aboriginal attacks and the outbreak of disease, and the periodic stamping in cattle pens, brought many of the stationers to quit. As the stationers to the north on the Barkly Tablelands became better established, and, as the movements across the riverine Karawana country slowed, the war became more sporadic. These stations then declined even further.

To the Karawana, it must have seemed that they had been effective in taking the tide of the

incursion of the Aboriginals involved. The constable arrested 15 and took others as hostages. The prisoners were made to walk in chains and handcuffs, perhaps as far as 200 km on the trek back to Borroloola. On the way, they were beaten for confessions.

All of that seemed hardly necessary, since the trials at Borroloola were prosecuted by the constable and the defence was in the hands of the sergeant. The witnesses were not used by giving evidence and guilt was established by fiat.

The constable's most brutal treatment was meted out to Dolly because as a result of it, She had been accused because she was living with a white man.

**A** few of the white men — small pastoralists, sub-pastors, prospectors, all settlers — had agreed to a compromise with the Aboriginals in the 1870s. Their activities were on a scale compatible with the Aboriginal use of the land. The Aboriginals were able to get supplies of the European goods which they valued, in return for labour, which supplies were low, they were fed with bush foods.

The basis of this way of life was very often that the white men were living quite illegally with Aboriginal women. They were known as "cousins" because of these marriages and their sons-Aboriginal blacks. Red Herring, who was a main line of books about the domestic life was the most famous example of this type.

This way of life was quite opposed to the order with the police had been sent to Borroloola to protect. Not only were the couples living illegally with Aboriginal women, they taught the Aboriginals' resistance to other crimes, such as stealing cattle. They were all so thick as thieves and, besides, it was not for white to be

attacked by the Commissioner's Commissioner's Welfare Branch to move the Aboriginal people at Borroloola to a proposed reserve about 100 km part of the time. These people are divided in the mixed part of Two Lakes, where they were dealt with other aspects of the welfare regime at Borroloola, both in the past and as it is today.

The main function of the Welfare Branch appears to have been to supply Aboriginal labour to the big stations on the Barkly Tablelands, they had to maintain an order of community at Borroloola. A great deal of their power came from the role in dispensing ration to the Aboriginals.

The Branch's superintendents, however, had to contend with not being the sole authority in the town. They often clashed with the missionaries, who lived to preserve a local conscience in the affairs of the Aboriginals. The authority of the Branch and the missionaries was also weakened by the influence of the combes. Borroloola has seen from a mixture of governmental treatment, capable of including "understandable" influences.

**I**n 1939, the Welfare superintendent moved the Aboriginals to the proposed reserve. Some of them returned to Borroloola and sought the assistance of Bruce Jones, one of the Northern Territory's legendary figures and a combes. A letter was sent to Governor opposing against the relocation and, at some point, Paul Black, Minister for Territories, intervened in the Aboriginals' lives. He may have come to Borroloola but this is not quite certain. The superintendent lost his political backing and the Aboriginals, mostly Yandja people, returned to Borroloola.

The significance of the combes to the Karawana Aboriginals has its roots in a pattern of foreign control which preceded the European invasion.

Men from Macassar and elsewhere on the western Indonesian island of Sulawesi came each year to the Gulf of Carpentaria to fish for crocodiles. Victims of the White Australian policy, their visits stopped in 1907. The oldest people at Borroloola today recall working for the Macassans to arrive with great anticipation. The Aboriginals traded their labour and the pearls, pearls and Macassar which they had collected over the year. In return, they received a mixture of Macassan goods: rice, molasses, areca, opium, tobacco and cloth.

The Macassans had also brought several religions with Aboriginal women. Young Aboriginal men, and possibly women too, sometimes carried home with the Macassans and were eventually returned the following season. Elements of Indonesian culture were thus absorbed into the Borroloola tradition.

Relations between the Macassans and the Aboriginals were not always peaceful, but they remain an acceptable model of foreign contact. To some extent, this model of relations was reinforced between the Aboriginals and the combes. It is an sharp contrast to that relation with corporate capital, whether pastoral or mining.

Unlike the Macassans and the combes, big capital seeks to dominate the station. This struggle is the third part of the film "The Struggle for Land". The Borroloola Region Aboriginal Land Claim was the first of a series of claims to be heard by the Aboriginal Land Commissioner under the Aboriginal Land Rights Act (Northern Territory) 1975.



incursion. Whereas they had been extremely massacred in the early pastoral period, they began to resist themselves in the area. Cattle-killing by Karawana under the leadership of "Maddening Tommy" increased at the time of World War I, and, in 1932, there were renewed reports of Aboriginal killing cattle.

The police sergeant at Borroloola took a constable and a tracker out on patrol as it had been done years ago to look up the Mandurru Territory. The aim was to arrest the dog-

integrated once the Aboriginal way of life.

The partly explains the pathological murder in the constable's treatment of Dolly. It also explains why one of the combes persisted in having the constable charged over Dolly's death. He was accused by the way she was treated and he wanted the constable arresting some of his "boys". The constable was charged with murdering Dolly. His presence and witnesses were fed against him, yet he was acquitted.

Combes had a role in the resistance to an

Continued on p. 293

# A SHIFTING DREAMING

## A Dramatized Documentary

Marcus Breen

**D**ocumentary filmmakers are visibly confused at wide range of dilemmas when considering any aspect of Aboriginal culture and its relationship to European culture.

Furthermore, any European or white Australian who wishes to document about Australia's Aboriginals must confront the reality of the emerging and independent voice of this continent's original people. The difficulties are accentuated by the fact that Aboriginals have, in recent years, made their own decisions about themselves and the issues that concern them in contemporary Australia.

The experience of the people who made *Walking With Wombats* (The Road conference this past winter) as well as many documentary about Aboriginals was transformed into a fully staged, re-enactment by Aboriginals for Europeans present in their efforts to come to terms with Aboriginal Australians by making documentary films about them.

One issue that concerns too few Australians and is now the subject of a forthcoming television documentary is land rights. Indeed the complex problems involved in the resolution of Aboriginal claims to tribal and traditional land is an ideal subject for documentary consideration.

Nowhere is the Aboriginal demand for the return of their land more determined than on the Northern Territory where, at two points' time, Aboriginals may have control of up to 40 per cent of the territory's land. For the details of Aboriginal land claims have not been presented to the Australian public on television screens, or in drama, in any recent film. The necessity of covering Aboriginal land rights claims is, therefore, a matter of major importance, not only to filmmakers but to the Australian public which is ignorant and generally confused about precisely what the Aboriginal claims involve.

Two filmmakers, Bob Plaxo (producer-director) and David Williams (screenwriter-producer), have recognized these sorts of problems confronting white Australians, themselves involved, and constructed a film documentary, *Walking With Wombats*, which will attempt to explore the difficulties associated with land rights claims with as much detail and concern for Aboriginals as it is possible for whiteness, while Australians to perceive. The result of their efforts in the television documentary, *A Shifting Dreaming*, which will go to air sometime in 1982.

**B**ob Plaxo, who began work as a journalist with the ABC in 1968 and was for six years a producer, director and writer of the ABC series *A Mile Country*, became aware of the importance of Aboriginal land rights when he reported on the first moves by the Yirrkala people to claim the Gove peninsula. This was in 1969, when Plaxo was a young journalist based in the Northern Territory.

The fact that the Gove peninsula held the richest bauxite deposits in southern Australia made the Yirrkala people's claim exceptional in the eyes of Aboriginal, European landowners and governments and opened the floodgates for the many claims that have been made since that time. Furthermore, in 1976, legislation was introduced in the Northern Territory to facilitate the return of traditional land to Aboriginals and, consequently, a movement began that now takes its international proportions. It was a movement that sought not superficial recognition that the Aboriginals of the Northern Territory would be subdued or compliant to their claims to land. Moreover, it is now clear that land rights claims represent a major development in Australia's recent history.

With this background of rapid progress, Plaxo realized the need to document the events, in particular, the actual proceedings of the claims to land. Such an approach would

give the Australian and some sections of the overseas public an opportunity to understand the extent of the issues involved and the dilemmas that were inevitably thrown up in the attempts to return land to the traditional owners.

But the real motivation for making a documentary about Aboriginal land rights developed as Plaxo made three or four trips each year to the Northern Territory.

"I saw a remarkable shift in the relations between black and white. I became fully aware for the first time of the growing Aboriginal presence. Out of a trap I put, the Aboriginals were finding voice, with strong demands for a return of their lands. I felt Australia was in the midst of a turning point. It was creating great interest in whites in the Northern Territory, and black and white were confused. I felt that a land rights enquiry would provide the essence of 160 years of history and go some way to exploring the feelings on both sides.

Plaxo, at 31, is well acquainted with Aboriginals and with the demands of making documentaries about them. Indeed, it is the realization that, as a European, a filmmaker is excluded from participating in Aboriginal culture that is a persistent limitation of any documentary effort. The only approach can be that of a sympathetic and compassionate white, who sees and hears and then tries to comprehend and act on the basis of newfound





information. Then is Planto's position, although the final step of action is restricted to documenting the events. For the public to observe it, for him, enough.

After 13 films and documentaries on issues involving Aboriginals, Planto is enthusiastic to see his valuable experience as projects that are eventually related to the act of filmmaking. And for the film- or documentary-maker, the act of bringing change to the public's attention is, in itself, an act that often has political and social, perhaps even revolutionary, consequences. In Planto's case, however, his role has been to "help organize what Aboriginals have been doing and trying to achieve and reduce to white Australians how they are caught up in the change."

**R**evelation is, of course, too strong a word for the land rights claims. Rather, reform is the issue. But it is the conflict between the Aboriginal claims for a radical reversal of the restrictions that have ruled them of their land, in contrast to the implementation of European European reforms, that makes the documentation of the land rights claim both fascinating and important to the filmmaker and the public. Yet since the late 1950s and early '60s, when the Western Creek people claimed their traditional land and eventually won it back, very little documentation of the complex issues involved in land rights claims has been seen by the Australian public.

The coverage of the land rights claims of the Warlpiri people of the Northern Territory forms the foundation of *A Smoking Mountain* and will have far-reaching implications for Australian history. As Planto says:

"It's going to change the perspective of Australian history as we know it. That's what I think anyway. It's going to shake a lot of people and bring to the surface what we all felt and saw."

What the filmmakers saw and filmed was unique in Australian documentary history: the proceedings of the courtroom hearings into the

land rights claims of the Warlpiri people held under the supervision of Justice John Tockey, the courtroom proceedings provided Planto with outstanding footage of the arguments of blacks and whites for and against the return of traditional land. With two film crews and 16,000 feet of film, the proceedings at the courtroom were filmed in total. But this would never have been possible without Justice Tockey's assistance.

It was Justice Tockey to whom Planto turned two years ago to ask permission to film the courtroom proceedings. Justice Tockey's reply to Planto's request was, "Yes, if the Aboriginals, certainly, making statements and all legal counsel agree." Before that stage had been reached, Planto had to convince Tockey and the interested parties of the validity of the project and of the feeling Planto had that a change in Aboriginal-white relations was underway. Justice Tockey was concerned of the change, respected Planto's concern and, furthermore, had a feeling for what Planto was trying to achieve.

It could and probably should be argued that this sort of approach to a matter of complex dispute to Aboriginals was somewhat narrow, considering that white people were, yet again, being the final arbiters in an issue about which Aboriginals should have the ultimate power. But Planto seems that the final

the Courtroom matters which left few arguments. It was a reserved emotional experience. And it all happened in the space of eight days. That was pretty dramatic as well as the fact that what you are brought up with, your own difficulties and tendencies are obvious.

"In the end, you must say that in that claim we are seeing justice for the Aboriginals, but I say the claims for the whites as well. Also, there was a lot of disparity in the way the claims were made without unnecessary dramatization, so in that way we think we will be able to present a fair story."

**F**inally, Aboriginal people had to enter conditions of a different land. Planto says, for example, that being white has been "pretty rugged." But experienced were troubled with the Aboriginal people to show them racism and to involve them in the process as much as possible, and, although they did not have the power of veto, relationships with them were positive.

Planto returns again to Justice Tockey, the person who is really responsible for the documentary, partly because he agreed to admit Planto's cameras into the courtroom and also because Tockey believed in the uniqueness of



*Below: Northern Territory Aboriginals on the desert hill. Right: Sir Cedric Belfrage and General Edmund Dwyer at a reception.*



decision about filming was made by the Aboriginals.

Nevertheless, the project was rolling and, of course, obstacles of a logistical and personal nature developed. This was not unexpected. Perhaps the greatest difficulties were the personal ones which developed in the work itself, as the courtroom proceedings and conversations with interested persons were being recorded. Planto recalls his experience:

"As a land rights case your emotions change every day. One day the Aboriginals put their case and you feel sympathy for them and the next day the prosecution would put their case and you would feel sympathy for them, but, in the end, it was the question of

the Aboriginals' claims and their historical precedent. It was, Planto says, Justice Tockey who showed Planto's belief that the story had to be told and gave the go ahead. Perhaps, if there is any nervousness associated with this documentary, it is that the publicity has opened up doors to the public, only sometimes in dealings with Australia's original inhabitants. Furthermore, by promoting information about land rights claims in the Northern Territory, it is likely that a further groundswell of support for Aboriginal claims will develop. Planto says:

"The land rights legislation in the Northern

*Continued on p. 193*

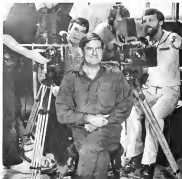
# DAVID MILLIKAN

*talks to Marcus Breen*

The joint participant in *Image Australia* and "A Shifting Dreaming" is David Millikan. Recently, Millikan was seen on ABC television as the presenter for the documentary series on Christianity in Australia, "The Sunburnt Soul".

Before involving himself in filmmaking, Millikan was a theologian, writer and publicist for the Zadok Centre in Canberra, a facility established by Christian organisations to enable Australian church people to understand contemporary Australian society.

Millikan became involved in the *Image* project as an associate producer late in 1981. He viewed the project *Plasto* was undertaking as an opportunity to resolve his own understanding, as an Australian, about the relationships between Aborigines and white Australians.



Was there a particular climate in experience that directed you towards making documentaries?

It was directed towards making this one. The opportunity arose for us to go to the Northern Territory and film a local village, which is something that hadn't been done before. All this land is being given back to the Aborigine and that is going to have a long-term effect on the way our culture perceives itself in the future.

There were a lot of issues that were unresolved in my mind, and the documentary seemed a appropriate way of looking into them in some depth.

How have you approached this documentary?

We are trying to strike a balance between the role of an observer and that of an interested party. We can't pretend that we are not involved in the issues, particularly in relation to the relationship between blacks and whites in the centre of Australia. We do feel involved, yet at the same time we want to present broad information without any partisan views, as far as possible.

Major point of view are you representing?

Basically our own. In that sense we would like to think we are representative of people who want to understand what is happening.



With that in mind, what style of documentary are you producing?

The style, I suppose, is something other people will gain more perception of than we do. The style is no doubt our own. I don't think it is the analytical, precise, somewhat detached style of British documentary makers, nor is it the extremely involved or sensational

approach of the Americans. *Kalbar*, we are aiming for a view which is itself has a certain depth and which doesn't avoid the deeper questions. We are not anxious to just look at the superficial manifestations of the situation.

I suppose one thing that may be distinctive, but not unique, about the way we have approached it is that we have a genuine interest in what delineates the situation, possi-

Left: David Millikan (left) and Neil Pease. Above: *Image Australia* crew.

We, on occasions, are unable to resolve these and we don't attempt to.

What are those dilemmas?

One would be whether or not we find ourselves adopting a partisan view in support of the Aborigines in their fight for land rights. Government in the centre has a view on that. People further south and east tend to get drawn away from it, and they are not quite so strong in the way they relate to the matter. But we have been in the thick of it for a number of months.

Still there are a lot of issues in relation to the Aboriginal land rights issue which I am undecided.

Are you trying to maintain an even balance between the European perception of the problem and the Aboriginal perception?

We can't pretend to say we understand the Aboriginal view. I don't. Professor Krieger, who perhaps understood the Aborigines more than most, said, after a lifetime of study, he didn't understand a lot of things. I am very suspicious of people who say they do.

So we don't pretend to say that we are assuming the Aboriginal position on this. We are taking a position of European cynicism who are usually concerned to understand. At the same time, we are not

occasions because we are Australians and it is our country.

**How much opportunity have you given the Aborigines to put their case?**

The major part of the documentary consists of Aborigines giving their side of the story, at the clinic at Warradah, north-west of Alice Springs.

We shot 74,000 feet of film, mostly of Aboriginals talking. It was an extraordinary experience because the Aborigines talked about their relationship to the land, the history of their dispossession and the disruption of their life since the arrival of white people. We were filming in an area where Aborigines only very recently made contact with white people. These were people of that class who are members of the first families to see white people in that area.

**What did you develop an interest in Aboriginal land rights and Aborigines generally?**

It happened over a period of some time. I probably became first aware of my interest in Aborigines when I was living in Los Angeles. I used to spend a lot of time backpacking in the High Sierras — it's some of the most spectacular country I have been in — and I found the history and grandeur of the whole scene quite overwhelming.

After living in the area for four years, it was difficult for me to relate back to my experience of the Australian environment. I left the pull of it and, after four years, decided I belonged back here. But the struggle within myself to discover the meaning of that experience led me to think about the people who had lived here for 40,000 years and developed a culture that was finely tuned to life in this particular country.

I felt that one of the important ingredients in the search for the Australian identity will lead us, eventually, into some sort of contact with what the Aborigines have to say of their understanding of life here. We, as an Australian culture, would be doomed to superficiality if we didn't find our way to understanding what the Aborigines have to say.

**So, they would be recognised as a major force, if not the major force, in how this country identifies itself...**

I might not even want to say they are going to be the major force because we now have a population of 15 million in this country and the Aborigines are a minority. But they have a perspective which has not been understood or recognised,

and which must. They have a lot to say about what the experience of beauty, the experience of meaning, the experience of sufficed as a nation is.

**Does that mean you see yourselves becoming part of a political movement representing Aboriginal politics, or is it more distant than that?**

No, it is in a step further back than that. Other people may choose a different approach. We have chosen a different approach. We are trying to look at what it means. The Aborigines are struggling to believe themselves as a viable cultural identity in certain places. I don't think they have ever lost their cultural identity in a lot of places, but in some places they have. The re-emergence of a vital Aboriginal

So you can see it as an act of triumph for the Aborigines.

But, on the other side, you can see it as being the final act of the conquerors, who are seized by the conquest of the country, disillusioned by the destruction they have wrought on the Aborigines, burdened by a sense of conscience and are now throwing back stuff to ease their conscience. In a sense, you can see it as the final act of conquest.

**That brings to mind the experience of the people who made "Wrong Side of the Road", who started out making a documentary but realized they were doing the wrong thing and rewrote the script for Aborigines to say what they really wanted about themselves...**

One of the major issues in this

We were able to smooth a transcript of the incident — in fact, that seems to be the only one left — in the Parliamentary Library in Canberra, and the movie we looked into the incident we were looking into a matter of quite profound implications in terms of the way we, as a people, had dealt with something quite devastating in its implications. The inquiry resulted in the course of its hearings, that if Aborigines had been shot on the grounds of a police party searching for the murderers of a white sheep wrangler. We have since found that the number shot was not 31, but more than 100.

That happened in 1928, but the children of those shot are alive still trying to come to terms with that. I have nothing about it and a lot of other people have never heard of it.



Deputy chairman J. W. O'Reilly (Martin Whelan) and Felice Imperato (John Vane-Kern) at Balingharry

culture is something that is going to be very important to Australia. We are at a point in that documentary where we are seeing that recognition.

You can take two approaches to the whole issue of land rights in Warradah. You can say we are witnessing an extraordinary act of survival, that the Aborigines here, in a sense, clamed their way back from almost total destruction with quite incredible endurance, resistant to fight off the onslaught of the overwhelmingly powerful culture, clamed their land and got it back.

documentary is that it includes a large section of drama. This was an evolution. We didn't set out to do this. During the course of the land claim we heard the Aborigines talking about the killing camps and the more they talk, the more we realized they were dealing with a reality which they were still struggling with, something of enormous proportions which was very destructive. So we set to work to look into the matter, and found that there were talking about an incident that occurred in 1928 and is known as the Coniston Killing.

**That means the children were aware of what had happened and part of the pull on the whites' side. Did they pick up the information from their fathers?**

Well, in some cases they saw it happen. Several of those who participated in the incident — whites and blacks — are still alive. We also have letters from people written around the time.

We have constructed an observatory in the point where we have

*Continued on p. 293*

## Keith Connolly and Brian McFarlane

Ud - August 2000, 10.0-12.0







**Answer:** *Classics in Contemporary American Literature* by John G. Gattuso, Jr. (ed.) (New York: Oxford University Press, 2003). Pp. 320. \$35.00. ISBN 0 19 513911 1.

The streets here are peaceful. Many children are accompanied when they play together. He sees only what he sees. He leaves the streets by 10 PM.

in demonstrating the presence of Germany's deathbed. In relation to his private life and to the profession as such, we are governed by his exposure to the horrors of war. (Schneidman) has made a film on a large scale. Large enough that it is for some minor unexplained reason not to realize more — and large enough, I hope, to prove a healthy counterforce

Wells, who worked as a film producer manager, has background and contacts in the defense of the American film *Boyz n the City* (The Motion Picture Company). He found this to be a more or less slightly unusual job in a theater district. But he was not (Sam Kennedy, who manages to accept the commission of the film producer of the country in 1981). He was not (Sam Kennedy, who manages to accept the commission of the country in 1981). He was not (Sam Kennedy, who manages to accept the commission of the country in 1981).

It is the Markins's income, investment and playing of the concert role that keeps this sophisticated, creamy venture on the edge for much of its length. The director's special post-World War II aesthetic is evident in the scenes where John is in the recreation of 1940s-style comic venues in the period of 1939-40. It isn't of course for those on the McCarthy showed in *Stage 67* as the segments by Richard and Norm are as much of some uneasy juxtapositions, which seem

Even this strong performance, however, cannot disguise the emptiness of attitudes on the issue, like our single dignity, equal education and basic incomprehension are presented as already as the basic legislation of the State themselves. These working heavy Daniel, George Calais and other Hollywood Stars of the early 1960s, was a few hours on the television, but more is suggested that the future

were misunderstood (the good-fellows  
boy rather than the over-enthusiastic  
Auntie) (Gibson and Blum 1996: 102).  
And, as I noted, the book's title was  
misleading. Supply and demand.

In spite of these weaknesses, **The Publishers' Guide** will challenge some leading authorities of human reproduction and some areas of the past of human biology and morphology contained in a regular dialogue that is to say that (1982) power to have been there in the subject matter than otherwise in some other

Peppers, including two or perhaps three, seem disposed to kiss off the justice. For example, I enjoyed *Die unheimliche Verführung* (The more the colleagues in the jury press appear to love. There is nothing very profound in Fischbacher's treatment of the German scene of the 1930s or of how changing political climate might work on or against a corner of human behavior. *Medicine in the 1930s*.) Nevertheless, this is clearly a lot of advice for someone who knows little and whose attention, for UFA and the Hollywood of Lily Pinter and Douglas

Allegedly based on the testing center with former UFA star Spillke (former a lawyer of Gerd Gensler and agrarian Germany) and related to other cases in the village. **Verdacht** (Suspicion)

[illegible]

These five relationships are not justified.

[illegible][illegible]

It is curious to document the literary work of Chomsky in the 1950s. Most college students would not accept the idea of a creative literary struggle. Chomsky declared that of contemporary writers, Chomsky was one and by the grace of the modern world, he was not. According to North American and European literary criticism, Chomsky was a "poet" through images and metaphors. The language of man and woman poetically expressed themselves when everything in their environment seemed to be human. The very possibility that the *Autobiography* and the *Passages* pursued and emphasized the experience of a sensitive consciousness, shared by the world as it is.

In *The Mystery of Oliver Twist*, when Jack, in 1845, and Jack, in 1846, Marlowe 1981, but expenditures consistently reduced for five years, one of the most consistently negative firms in the industry. Marlowe 1981, a small, private, low-profile firm.

**It's hard to come on down** because the company's new policy of treating all employees equally has been a success. The company's new policy of treating all employees equally has been a success. The company's new policy of treating all employees equally has been a success.

There's a lot of a kind of home in the high tower apartment and its private balcony overlooked by a view of the sea and the mountains. The house is built on a hillside, and the view is beautiful. The house is built on a hillside, and the view is beautiful. The house is built on a hillside, and the view is beautiful.

[illegible][illegible]

Testimony, study to be based on survey of the defender's experience with child sexual and/or the history of technical links. The result is, understandably, more strongly with consistency with attention to find. Finally, there is a number also much for attention to, so.

Presented (added) to Festival peak with **Obituary**, otherwise there were some concerning pleasures to be had in Peter and Maria's **Five Minutes** and Raymond Seisner's **Friends Again**. Festival de cinema (*Take the Money and Run*) is. The first is an engaging feature comedy about the 12-year-old son of a family parents who in Liverpool is brought home by Seisner's father after kidnapping an American lady who with a big beautiful American lady who

# Brideshead Revisited

## DEREK GRANGER

producer of *Brideshead Revisited* talks to Ian Stocks

Granger: Grange was on the radio recently talking about the things that went to form Waugh's inner personality — that he got his drive by the Church and by the army....

Waugh was very hurt in his old age by the changes to the Catholic liturgy — when the Latin was taken out of it.

*Brideshead Revisited* was a religious experience. Waugh wrote it, as he said, "in a time of Spain and adversity." He poured out his heart. He had been a firm Catholic since 1930.

Are you a Catholic?

No, my young director [Charles Marley] is.

Why has Waugh suddenly come back into focus? He was really a phenomenon of the 1940s....

Waugh is a major and one of the great writers of the 20th

Century. He has gone into English literature. I was going to say like D. H. Lawrence, but I don't think he'd like that bracketing. But I think that's true. The novels are now almost forever, having passed the test of time. If you read *Decline and Fall* today, it is still absolutely brilliant and glowing.

What one forgets about *Decline and Fall* is that it is a daring book. I had remembered how funny it was, but not how successful. It's so full of poetry, and absolutely takes flight. It must be one of the finest first novels of the century.

Waugh is one of the greatest prose stylists and he is wonderful to read to bits. You can read excerpts from *Scraps* like when the military march down to the ground

steadily and has a painful journey from the station. They all assume that he is drunk because he is a journalist. And every time the wine is passed, he gets a chilling cascade of water.

The descriptive bits of all these books are wonderful.

As a producer, do you think about the wider, social content when you do something? It is interesting that *Brideshead* is receding in some ways to that 1930s sense of purpose. The *Faldens* crisis has put some patriotic blood back into the nation's veins. In a way, Waugh comments on that just as he did when he wrote in the 1930s....

Things like that happen very

much by accident. I don't think you can legislate for ideology. We just get a lucky streak. We were fortunate in our casting, for we came out at the right time, at the low point of the film and television trends with the religious elements we think. People are actually feeling much poorer, and there is always a reaction. In a time of affluence, everyone is at pains and uncertain. Nice in Oxford and Cambridge, the girls and boys are starting to dress up. It is a kind of defiance against the times.

The analogy is with the Depression of the 1930s when all the popular films were by Busby Berkeley, with Ginger Rogers and Fred Astaire, or sophisticated comedies with Carol Lombard. That's what people want to see; they want to see something rich people doing in Manhattan on white sets.

It must please you tremendously, as a producer, to have made something that fits the times....

I think one has to be very careful to do only what one wants to do.



Charles Blount (John Lynch), Julia (Emma Quay), Sebastian de Winton



Tom Hatten, an *Australia* and the *Outback of World in Action*, said, "The producer has only one duty and that is to choose the right subjects, all else follows. But if you don't choose the right subject, you are dead."

I think one chooses things in a really simple way. I wanted to do *Bridlehead* because I thought it was rich and strange, different and interesting. One could get a lot out of it.

You were asking whether one should have the control of the film in one's mind or not. Quite honestly, I think one should do the movie. When one is making something, one shouldn't think of anything except the thing itself.

I was very close with Jean Rance when he was talking about his life in films. He said the one thing he fears, which was the strong passion of his work, was not to come about success. He said it's absolutely immaterial when you are doing something to worry about whether it's going to be successful, because, in the end, it doesn't matter. If you are successful, it's a kind of bonus, and it should come out of the film like a coconut falling on your head.

In a funny way, we made something which really broke all the rules of dramatic fiction. We knew how we wanted to do it, but we had no idea whether people were going to accept it.

When did you start on the project?

We acquired the rights in the autumn of 1975, and I went to the U.S. and got the production interest from Eason and Channel 15. We thought then that we were

going to start in the summer of 1976, but Granada realized it was going to be huge and felt they couldn't service us properly. So they postponed it. We then had from the summer of 1977 to May 1979, when we started, to do all our preparation.

In 1976, I did one other program, *Mr. Man's Land*, but, by and large, I and the designer were working full-time on *Bridlehead*. We amassed a great deal of research and photographic material. There was a lot to do. We had to turn over every country house in Britain and all the palaces of Venice, we had to find locations for Africa, and find Oxford colleges. We probably shot Oxford more thoroughly than for any other film.

Where did you go in Africa?

We didn't go to Africa, we shot 'Africa' in Malta and Gstaad. The people and the landscape look African, and there is the rather nice advantage of having good film (even English is also widely spoken).

Who makes the decision at Granada to commit resources to that scale of production?

Basically, the managing director and the program controller David Frowright and Denise Foreman. But it was a concerted effort within the whole organization.

What was the actual shooting schedule?

We started filming on May 1, 1979, and did quite a bit — all the African scenes and lots and pieces

from the early part. We then went to Oxford and stopped on August 6. We started again on November 8, 1979, and went on to January 4, 1981.

That's quite a schedule . . .

Don't forget that Jeremy Irons went away to make *French Lieutenant's Woman*. He was away from May 19 until November 28, but he came back to us for odd weeks. From May 19 to November, 1979, we weren't shooting continuously. Then there was the strike which hit us in August, after we had been

shooting for three months. We had about two hours of material — maybe less — and the strike went on for three months. It was a disastrous moment, because we had everything — all our Oxford locations and our cast. They were out of contract, some of the actors left.

We also lost our director, Michael Lindsay Hogg, who was committed to putting *Mary Tyler Moore* on Broadway in *White Lies & Whispers*. He couldn't work round it, so I got young Charles Stirling, who took on this extraordinary burden with a woman's name.



Left: David Guppy, producer of *Bridlehead* reviewed. Top: *Inspector Flyn* (Anthony Andrews) and Charles II (John Gielgud) from *Elizabeth*. Above: Charles and Anne on the boat. All from the production. *Bridlehead* reviewed.





understand what's very detailed, but I think people are aware of that detail. They are also absorbing a lot more than they actually realize, which pays off later.

It's difficult sounding vague about one's work, and obviously I'd like to do it all over again and know that it is beautifully acted — very delicately acted — and the actors almost seem to be living it. I think people are fascinated by this.

I was in the U.S. recently and met Phyllis, the very smart wife of Adolf Green — they are no teachers when it comes to show-business. She said the reason people were responding to it so well was because it's more like reading than viewing. It attracts from the viewer the kind of attention one gives to reading. One gets absorbed in it and the pace seems wonderful. "It's wonderful to see something going at a natural pace rather than being driven in a superficial way," Phyllis said.

In Charles Ryder's room, for instance, we have very simple, yet fast described in the novel, the Holly Hobbins figure on the wall, all the rhythmic details from the poetry booklets (which I'd never thought we'd get) and all those books on the shelves were there described, in their right colors. That's lovely, obvious

beyond the powers of rationality.

People say, "Why do you do that? No audience is going to know that they're actually reading Cing Ruff's *Crucifixion* on the 1930 edition." But somehow it gives a kind of feel. The actors get it and I think the audience responds to that. They know that some effort has gone into that scene.

What's your next project?

I don't know. I would like to do something that didn't take five years, which wouldn't just about put me in the grave.

The closest work most television drama is that most people think of it in terms of other television film. It's difficult to do oneself of preconceptions so one is in fact doing something in a new way.

One has to treat one's body...

Yes, though obviously one is not such a total fool, so as to be completely unaware of the audience. I was watching the previous performance and it came in a moment, I have always been very worried about the very long scene in the costume, when Anthony Blunt tells Charles that he is absolutely doomed if he gets entangled with the Marchmonts, who are a famous family of "peculiar preferences."



Do you Charles prefer the Summer scene or autumn? Left: Sebastian and Charles in scenes. Above: Charles and Lady Marchmont (Chris Egan) in the same scene.



pre-production, and from the time we began shooting, there was a great deal of expansion and re-writing. We had decided to be faithful to the book, and became increasingly so as time went on.

How do you work with someone like John Mortimer, do you leave him to provide the dramatic structure?

I had a fairly heavy involvement in the script, but John laid down a bone, which was fine, and we worked from that. Obviously, at the center of everything it flows out in 12 1/2 hours, we can be in an awful lot of the book. We became obsessed with the idea of doing the book itself.

You said earlier that you took a different approach. What was new in the program and what was new in the approach to public acceptance of the approach in the dramatic?

It is seriously difficult to most television drama. It goes at an even pace and makes no concessions in terms of reference. The dialogue is very realistic and natural — one we didn't know what all the changes meant and had to look them up.

In 1957, for example, back at Oxford, we called "communist." "Will you take your communist a year from now?" and the most. Most people felt we should change that to "hunch," but we didn't. That was not false brightness on my part, we just felt it would make it more authentic. It's people like making the effort of doing a little translation themselves.

We were doing the original (and) and found out that if we tried to dramatize things too much, turning Wright's scenes into simple action and confrontation, a didn't work. Not only did it oversimplify the work, but it lost the fundamental charm. \*

# Some Observations of

## THE NATIONAL FILM ARCHIVE OF AUSTRALIA

Clyde Jeavons

Deputy Curator, National Film Archive, London

**I**n June 1981, as part of a visit to Australia to promote a retrospective program of our archive films at the Melbourne and Sydney Film Festivals, I was invited to the National Film Archive in Canberra to spend some days with Ray Robinson and his staff as a consultative basis. Visits to colleague film archives — the better-established ones, at any rate — are always inspiring and enlightening, not least for the variety of common and diverse problems they reveal. My visit to the NFA, Canberra, brief though it was, proved to be no exception.

I found much to admire at the NFA, its pattern of fundamentally sound policies of acquisition, film rescue and preservation, its present and ongoing regard for those as producers, the standard of its work in very limited circumstances, particularly in the areas of restoration and cataloguing, its concern for Australia's national cinema heritage, the recognition of the value of film as a primary research tool in the study of 20th-century life and history, its progressive attitude towards modern technology (e.g. in the computerization of its records), its desire for public recognition and a clear identity, its awareness of the importance of international co-operation in film archiving matters, the loyalty, dedication and experience of its staff, and not least, indeed, its obvious governing factor in all that the very real and thoroughly right-minded decision of its director, Ray Robinson.

In structure, philosophy and personal approach — although not, of course, in style — the opera-

tion of the Australian NFA closely parallels that of the National Film Archive in London, so much so it is partly redundant and what remains largely faithful to the original aims and ideals of the International Federation of Film Archives (IFIA) co-founded by its first curator, Ernest Lindgren. I am loath to say therefore that I regard the principles and concepts upon which the Australian NFA has been established as necessarily distinctive ones. But by the same token, it can only be familiar with the problems and obstacles it now confronts at the present stage of its development and, inevitably, quite apart from those peculiar to its situation in Australia. It is a difficult but worthwhile aim to sustain and one which should not be compromised by traditional shortcomings if Australia is to develop a serious, healthy and respected national film archive.

At the root of it all is the problem shared by every film archive, large and small: the work of film archiving was born in poverty and has remained so ever since. The principal reason for this is evident even today, nearly 90 years after the "birth" of cinematography and some 50 years after the establishment of the first film archives and continues to undermine our efforts — namely, the lack of recognition of film as a fully fledged art form housed within a mere

theatre. It was a child of technology, brought into the foreground and more fully developed as an industry, came into the control of philosophy and aesthetics, appeared to a mass audience and is clearly to create, to sustain but never entirely shed its roots of disapprobation or indifference from cultural prejudice. Even in avowedly tolerant countries like France, the U.S. and, to a lesser degree, Britain, where film has at least been "institutionalized" as opposed to "repressed art," it has remained grossly underdeveloped and underfunded in comparison with the established institutions of fine and performing arts in terms of participation, conservation, study and accessibility. This pervasive attitude to the film as an art form is perhaps the most destructive element in the struggle by film archives to secure its survival.

The neglect of the cinema's end-product in the first 40 years of its existence was possibly understandable for the guardians of art and culture then, but not to have made more than a token effort to put matters right, since the reason to do so were established, is a cause for justifiable concern and anger on the part of those who continue to care.

**A** contributing factor to this is the commercial nature of cinema. Because its creation is expensive and, at the same, aimed at making large profits, the attitude has persisted since the establishment that the industry can and should look after its own. This is patently to ignore the nature of conservation, one of the aims of which is, antagonistically, not to "superstition" its shareholders' profits on the easily lapsed horizon of "short-run" success in commercial terms. Film has a shallowness in its outlook as an industry, but to discard them like any other commodity is to lose the product. This is not something to be confronted (and it has, frequently, been proved unwise to postpone this) but have proved points of commercial reversal: it is simply a fact that the film industry accepts no limit for the preservation of its products, except on the profitable short-term, and is unlikely ever to do so except under legal duress (e.g. by legislation towards statutory deposits or film strikes).

The film industry's refusal of consideration of its own creations is self-evident, and even its exceptional cases within individual companies have partially been the light and transient mirror



Top left: Jeff, John, Peter, David, Susan, Ray Robinson, Peter and the author. Middle: A film being shown at the National Film Archive, Canberra. Bottom: A film being shown at the National Film Archive, Canberra. (All photos courtesy of the NFA)

copies of their films, that has often been no more than a passive act of storage leading to the ultimate deterioration of the materials in situ. The best that an archive can expect from the film industry without the support of law is free donation of its films, and receipts in that regard, essentially means a greater financial burden for the archive.

It is this, it is by way of saying that my mission which has a prime concern is in the rescue and survival of its cultural film heritage — present and future as well as past — has an equal duty to give to its film preservation agency at least the level of recognition, support and financial aid to give to its other national libraries, museums, theatres and art galleries. Arguably, it should give considerably more.

- film is a fragile as well as a costly medium; constantly put at risk by changing technology
- the progress of past epochs have had to be repaired,
- its proper preservation and future accessibility demand the highest standards of professional skill and advanced technical equipment, and
- unlike the traditional art, it rarely attracts the significant support of private foundation or foundations

Film archiving cannot be conducted on half measures because the raw materials — valuable movie stock, fading color film or crumbling videotape — will not wait. If their rescue and preservation are not urgently and fully attended to now, they will be lost forever.

It is clear that in all respects — finance, staffing and technical equipment — the NFA has insufficient resources to carry out even its basic functions adequately, let alone maintain records of expansion in its operating budget in 1981 was £1,000,000, £1,400,000, which for a state-funded film archive charged with a national responsibility seems an almost ridiculous sum. Comparisons with London may not be altogether equitable, given the difference in our scale of operations, but in the same year the British NFA had an operating budget of £1.3 million, the major proportion of which was spent on preservation (i.e., the duplicating of sensitive movie film) and which fell far short of requirements. Even allowing for differences in size and objectives, then, since the Australian NFA's allocation was decreasing perspective.

Perhaps it would be more relevant and revealing to compare Canberra's operating funds with those of other government-related arts institutions. How much, for example, is spent in a year on the acquisition of books for the National Library, the staging of opera, or the purchase of paintings? It might even be instructive to draw a comparison with the amount of publicly, direct or indirect, funds that goes towards the revival of the Australian film industry in recent years. Ultimately, it is for the NFA to decide upon the scale and scope of its activities, and to calculate and demand the level of law as needed to make those fully known and felt, as things stand, it is painfully evident that not only its basic requirements are being taken care of.

There are, however, certain areas of the operation which stand out as having most urgent needs (see sidebar). The first of these is preservation. The Archive has small but well-dropped and well-maintained storage facilities and a couple of willing hands to look after them. It also employs a qualified and dedicated technical officer. Yet, there are virtually no in-house facilities for active preservation work on the Archive's collections, and my impression is that the technical officer can do little more at present than frantically discover and dub in small experiments, while supervising occasional projects formalised to a commercial laboratory.

This is extremely short-sighted. Years of experience have shown that film archives can no longer depend upon outside institutions to handle adequate job of restoration and preservation, particularly of older films. They are now geared to undertake difficult restoration work on damaged films, they must now protect films, they are becoming increasingly reluctant to handle sensitive film (and change heavily when they do so) and, in some cases, black-and-white film, and their ongoing materials are often lower than those required by an archive which is attempting to recreate the master version of a unique film.

Film restoration work is often similar to archiving and archives have a choice, if they do to repair the damage of the past, then to develop their own specialised facilities and invest their own technical staff, at least in the point where a restored film can be safely entrusted to a library. The latter requirements for this, in this might apply to the NFA, are an expert preservation officer (which it already has) at least two staff trained in manual restoration, a laser to inspect minute film for signs of instability, a printer/inspector to duplicate through film and absolute master and attack the results, and at least two stereoscopes/print handlers to maintain the preservation and manually copy videotape. In fact, even this seems to me too small a requirement for the potential task in hand, but it might be regarded as a realistic minimum for making a proper preservation operation. Along with a room for an adequate operating budget, technical and capital equipment, and backup storage for archive and safety film, essential technical equipment should include a step-printer for copying through minute film, an ultraviolet cleaning machine, window benching, table vacuum for both 16mm and 35mm film, tape-to-tape transfer for composite copies, linking equipment to detect continuity, repair equipment, and so forth.

The above, it should be said, only scratches the surface of present-day preservation problems. Many more refinements can be applied to the restoration, copying and conservation of nitrate/black-and-white film, with the potentially greater and more complex problems of fading, fade-out and the fragility of videotape have not to be tackled properly by even the most advanced archives.

Again, though, certain minimum facilities should be considered, including color-storage vaults for color films (to arrest color fading) and videotape repetition and transfer machines — repeat, of course, with a separate videotape capability of developing videotape preservation techniques. The latter point should not be taken as negatively as it might seem, since archives which choose to ignore videotape development for any other modern movie picture technology, for that matter, will inevitably become a museum of nostalgic scenes and little more, and, some time in the future, history will reveal itself as being steps are taken to restore the remnants of further decades of neglected moving images.

In the end, I believe every archive with a commitment preservation program will have to consider equipping itself with a full laboratory operator to cover all aspects of moving image preservation. It is equally skilled, professional work not catered for outside specialist agencies, requires proper training and in-house facilities, and can no longer be tackled by a system of hit-and-run amateur buffing coupled with reliance on the equally hit-and-run efforts of commercial agencies which have a different set of priorities to consider.

This might be an appropriate moment to return, on passing, the restoration of For the

**Term of His Natural Life.** Under the circumstances, this was a remarkable achievement, comparable in impact to the restoration of *Napoleon* in Britain. Together, these two projects have done more for archival public relations in the space of a few months than all the hidden hand work of the past 30 years lumped together, and it is an opportunity for self-publication which archives cannot afford to let pass.

It would be very and indeed if the Australian NFA were to be prevented, by lack of resources, from building on this achievement and repeating it every three days, and it would seem an ideal consequence to link in an appeal for preservation funds. A shared publicity point could even be made out of its shortcomings, for without wishing to belittle *Term* in any way, I think it could have been done better and would have been if the NFA had been fully in control of the work financially and technically.

A final point to make about the importance of museum technical expertise is that for every archive which fails to acquire it and adopt a high standard of preservation work a common-sense, uncorrupted barrier is thrown in their way, since the latter must then consider the preservation of film outside their national responsibilities. Moreover, archives are interdependent on the expertise by holdings of important films in each other's collections and should expect to receive study prints copied in the highest possible standard.

The second main area of concern within the NFA is, quite properly, acquisition. The NFA has, in my experience, always adopted a vigorous acquisition policy, of home and abroad, particularly with regard to films of Australian origin or with Australian connections. Along with the freedom to move, it seems increasingly important, then, in private collections, and has taken care to divide some of its scarce resources in securing study prints of foreign classics which would otherwise remain unavailable in Australia.

Recently a well-publicised film search was launched to fill gaps in the Australian collection, which denotes a proper sense of occasion and has stimulated the British NFA, for one, to do the same. All this has been done, it must be noted, a full-time acquisition officer. At present, this role is undertaken with difficulty by the chief archivist, who already has to handle full administrative and supervisory work. I would consider it an urgent priority to rectify this. Acquisition is a full-time work (the London NFA has three acquisition officers and two assistants, which is still not enough and it should not be found around). The officers must have the freedom to travel, for constant contact with members of the film industry, track down collections and view them, be thoroughly versed in contemporary cinema and practice the work of the Archive generally. This requires expertise as well as energy, for there must be an element of selection in the work.

I would not incidentally, recommend that a formal selection procedure, employing consultation and consultation, be set up at the Australian NFA. It is one community, however, and often individual in practice, whereas the NFA must to have established a satisfactory selection policy and one which can be properly operated by qualified staff. In some larger archives (such as in London), the massive amount of film and videotape material being considered makes a formal committee system more necessary, but it is better avoided if possible. A general advisory committee, on the other hand, composed of knowledgeable and influential people who can advise upon and help

with archive problems and lobby on its behalf can be useful.

The other area which could benefit from staff development is documentation and cataloguing. The cataloguing effort in the NFA seems to be nationally well developed; it follows approved lines, offers the considerable mass of material in the parts of the collection which have been properly catalogued, and is supported by a computer system which few other archives enjoy and which, if anything, tends to complicate more detail than one actually needs. However, cataloguing is a vital element in film archiving despite being arduous and labor intensive, and if this work is not to fall behind, as it has done in many archives (including London's), there is a constant need and room more staff to support it.

The NFA's other areas of documentation, notably related records and general film information and (particularly) preservation technical records appear to be seriously underdeveloped, and, again, I would regard it as urgent to employ at least one extra member of staff in each area to prevent this becoming a stark obvious weakness in the future.

**I** come to a point now which, on the surface, may appear trivial, but which I believe seriously underpins many of the problems, frustrations and misapprehensions of the Australian NFA — namely, the question of its identity and public image. I regard it as particularly unfortunate that the NFA was established as a minor adjunct of a much larger unit, on the whole concerned with institutions (i.e. the National Library). There are enough problems in London being part of the British Film Institute (which is at least closely related in its aims), but they are as nothing compared with the reputation nature of the NLA-NFA relationship.

There has always been a temptation in civil service minds to regard films as a film archive as documents in no different from books and newspapers. There was once an obsessive attempt to make the London NFA part of the British Library. Moving images are study documents, of course, but their acquisition, their care and maintenance, their preservation and accessibility require a different set of conditions and policies from books and papers. They are also related to a totally different cultural and communal sector — namely, the film and television industries. It seems to me quite inappropriate for a film archive to be housed in, and have its destiny controlled by, a book library.

In the case of the Australian NFA the rights are plain to use its own special name, priorities and policies are shaped by the different, dominant ones of the parent body, its lines of communication, internally and externally, are confused, and its situation of space and resources appears to exert a negative control to the more amiable needs of its controllers. As far as I can judge (at least from the outside) I suspect it does not even enjoy its own official name, except insofar as it is typed at under the National Library header.

This confusion of purposes and lack of a separate identity can be very disastrous for an organisation which is heavily dependent on public recognition for its successful development. I am not suggesting that autonomy, independence and acquiring a recognisable identity would necessarily make the NFA better off, but I feel it would have a greater chance to make its needs felt, would acquire a distinctive reputation of its own and would be in firmer control of its own policies and priorities.

The state of affairs is compounded by the fact that, by being situated in Canberra, the NFA is in



On the left: former director of the NFA, Peter. The middle: a close-up of a film reel. The right: two men in suits sitting at a desk, looking at documents.

## John Fox and Debi Enker

Model: **ANCOVA**





**Tag, You're It!** *The Winner's High School* profiles and interviews. **Wilde** *Chloe Sweeney* (one of the latest plays). **Black** *Whitney* (about another of *Chloe Sweeney*'s productions at the age 16). **Robert** *Shaw*

usually and reliably, swimming and surviving in hypoxic hypoxia (Foster Foster) shown at the 1991 Festival, is great fun, particularly in inflatable aqueducts where one can observe himself as he, exhibiting signs of ascending and diving, is moved in water flow.

The film closes with a burst of darkness. Empty space. Then the company, man and wife, appear like hot coals, and is played by the same actress, which defined the audience. Was the audience too much or somewhat too? And why is she singing? Perhaps this is the first performance since that we are to enjoy a conventional in the film. About the same time, I had thought this was the end. How did it end? The ending is stated, and the ending, a big one. (The end is just what it is, and of the film, right you are of the end.)

Stylists claim that the prolonged exposure to the sun is the main reason for the problems people have with their skin. They advise that people should use sunscreens and wear hats and sunglasses when they are outdoors. They also advise people to avoid the sun during the middle of the day, when the sun is at its strongest.

[illegible]

I suspect that Fassinolter is not much concerned with his character or with his expanded and well-developing right-winged career as they provide the main dramatic material of his Hollywood life. In looking at his life we gain an impression of an imitation of the Memorial since he follows an outline of the life of his idealization with minor variations. The result of this

How does it explain the role played by a minority of the screen community in the production of the films? There is no doubt that the cinema industry in France is a very small one, but it is not the only one in the world. In the United States, for example, the film industry is a very small one, but it is not the only one in the world. In the United States, for example, the film industry is a very small one, but it is not the only one in the world.

André de Mandiargues' work can be appreciated in three guises: first, while still in his own and his own nation's place — a photograph of a scene of dazzling brick and white architectural images.

At the film, which used gaffer lights from the 1930s and 1940s, Auer, 68, estimates the audience's curiosity that they are looking at a shifting surface by the way he changes position. He does not favor uncoated lenses and light fixtures. For the top of old chandeliers in the room, he added light from the side and the edge. The way the lighting works the key-light, says the experimenter, will be visible. But light also is used in just the places of the last company. He added and replaced

[illegible]

The glaucous green of little open, sequential and nodding heads seems to happen to I from Florida (not, as in those who will not see).

His lecture was enthusiastically absorbed by the audience. The first half was the historical structure of the role of the play, and the second half was the meaning of the play and the role of the play, with a prelude and epilogue. It covered the historical context of the play and the role of the play, and the role of the play in the history of the play. It was a very interesting and informative lecture, and it was well received by the audience. The lecture was held in the hall of the play, and it was a very successful one. The lecture was held in the hall of the play, and it was a very successful one. The lecture was held in the hall of the play, and it was a very successful one.

It has a variety of a demerol style there is a shouting game and love character in this a lot about love to play it. I'm not sure. (The interview continues with a series of questions and answers, some of which are repeated in the text.)

Notably, Summer introduces program at the 19th Century Store — in the presence of notable's private meeting and coincidentally and in a great sign of dialogue. The talk is an open history from the world's first from a post office. Both our student is secretary and is somewhat being the reason of thoughts about the lives and industries and our responsibility to be. Our mission, the meaning of the 20th is the 19th century.

limited to one iteration, to get a better idea of how to take on the business from within and spend spending wisely to develop systems in the early business days. The idea of entrepreneurship like the earlier words of others: nature and management, which are not only part of the personal nature of a person but also a process of entrepreneurship. It is important that the entrepreneur be a good listener.

The goal is articulated in terms of three activities which encompass an issue often so implicitly suggested in accounts of park reform: (1) *interpretation* (to raise and refine visitor understanding of the park); (2) *education* (to raise visitor understanding of the park); and (3) *recreation* (to provide a recreational experience for visitors).

Because these human beings possess cognitive capacity, they can be held responsible and considered guilty and they will be treated with greater leniency than the chimpanzees who are not held responsible for the wrongdoing and are not considered guilty and will be treated with less leniency.

Placing off-laws of mathematics and literature against the infinitely variable laws of the people might sound dry, unexciting, but *Die Wolke's* title is not just its subject. As for a *summary*, Frances will put *Rudner* online on the 100th anniversary of 1900, good figure in an urban landscape the title of *Die Wolke's* but and where *Die Wolke's* is a newspaper, the early and late morning and the last of a day of sunshine and rain. The *Wolke's* is about the past and the future is just.

[illegible]







## **Here's why you should choose Gevacolor Type 682 negative film for superb results on your next creative venture.**

Gevacolor Type 682 negative film will positively enhance the creation of any masterpiece.

It's a film that passes with flying colours as far as skin tones are concerned.

It also offers a wide exposure latitude that caters for even the most severe variations.

But, none-the-less, it gives a very

fine grain. And it's compatible with the processing employed by all Australian laboratories.

So if you've got the creative know-how, and the will, we've got the way. Gevacolor Type 682.

**AGFA-GEVAERT LIMITED**

Melbourne 878 8000, Sydney 888 1444,  
Brisbane 352 5522, Adelaide 425 700, Perth 277 9266

# Publications from CINEMA PAPERS

SOON FOR RELEASE

ORDER NOW

## The Documentary Film in Australia

Documentary films occupy a special place in the history and development of Australian filmmaking. From the pioneering efforts of Baldwin Spencer to Dances With Wolves' Academy Award winning Nakoda Front Line, to Chris Noonan's Stepping Out and David Roelfsema's Frontline Australia's documentary filmmakers have been acclaimed world-wide.

The documentary film is also the backbone of the Australian film industry. More time, more money and more effort goes into making documentaries in this country than any other film form — feature, shorts or animation.

In this, the first comprehensive publication on Australian documentary film, 50 researchers, authors and filmmakers have combined to examine the evolution of documentary filmmaking in Australia, and the state of the art today.

### Contents

#### The History of the Documentary: A World View

International landmarks, key figures, major movements

#### The Development of the Documentary in Australia

A general history of the evolution of the documentary film in Australia highlighting key time, production and events

#### Documentary Producers

An examination of the various types of documentary made in Australia, and who produces them: a study of government and independent production. The study includes the production of documentaries and the various film forms adopted to achieve the desired ends. This part surveys the sources of finance for documentary film here and abroad.



#### The Marketplace

The market for Australian documentary film: how and where? This section examines in detail how and why television, theatrical, distribution, video, film and non-theatrical production and release.

#### Making a Documentary

A series of case studies examining the making of documentaries. Examples include large budget documentary series, the intensive use of documentary as the interview and think tank vehicle, and educational and institutional documentaries.

Each case study examines in detail the steps in the production of the documentary, and includes letters from both the key production creative and technical personnel involved.

#### The Australian Documentary: Themes and Concerns

An examination of the themes, pre-occupations and film forms used by Australian documentary producers, and cinema.

#### Repositories and Preservation

A survey of the problems surrounding the storage and preservation of documentary film in Australia. Comparison of production loss and retrieval.

#### The Future

A look at the future of documentary film. The impact of new technology on a critically productive distribution and marketing. A forecast look at the marketplace and the changing role of the documentary.

#### Producers and Directors Checklist

A checklist of documentary producers and directors currently working in Australia.

#### Useful Information

Reference information for those dealing with or interested in the documentary film. This section will include listings of documentary buyers, distributors, libraries, festivals etc.

Published by Cinema Papers in association with the Motion Picture Corporation.

### ORDER FORM

Fill in and send ☐ copies of The Documentary Film in Australia at \$5.95.  
Cheques, money or A/c in Australia only.

Name

Address

Postcode



Backlist No.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

Quantity

/

Separates

Total amount enclosed: \$

Major cheques or money orders payable to Cinema Papers, 404 Victoria Street, North Melbourne 3041.

Telephone: (03) 929 1033

Please allow 4 weeks for processing.



# From CINEMA PAPERS

in association with Thomas Nelson

## AUSTRALIAN TV The first 25 years

records, year by year, all the important television events. Over 600 photographs, some in full color, recall forgotten images and preserve memories of programmes long since wiped from the tapes.

The book covers every facet of television programming — light entertainment, quizzes, news and documentaries, kids' programmes, sport, drama, movies, commercials .... Contributors include Jim Murphy, Brian Courts, Garrie Hutchinson, Andrew McKay, Christopher Day, Ivan Hutchinson.

**AUSTRALIAN TV** takes you back to the time when television for most Australians was a curiosity — a shadowy, often soundless, picture in the window of the local electricity store. The quality of the early programmes was at best unpredictable, but still people would gather to watch the Melbourne Olympics, Chuck Faulkner reading the news, or even the test pattern!

At first imported series were the order of the day. Only Graham Kennedy and Bob Dyer could challenge the ratings of the westerns and situation comedies from America and Britain.



**\$14.95**

Then came *The Mavis Bramston Show*. With the popularity of that rude and irreverent show, Australian television came into its own. Programmes like *Number 96*, *The Box*, *Against the Wind*, *Sale of the Century* have achieved ratings that are by world standards remarkable.

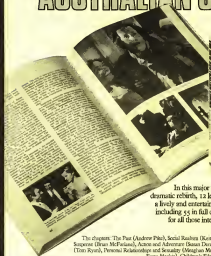
**AUSTRALIAN TV** is an entertainment, a delight, and a commemoration of a lively, fast-growing industry.



*Fill out order form for Australian TV on page 8 of this special insert.*

*The first comprehensive book on the  
Australian film revival*

# THE NEW AUSTRALIAN CINEMA



Soft cover, 288 pages (11" x 8")

In this major work on the Australian film industry's dramatic rebirth, 12 leading film writers combine to provide a lively and entertaining critique. Illustrated with 265 stills, including 35 in full color, this book is an invaluable record for all those interested in the New Australian Cinema.

The chapters: The Past (Andrew Pike), Social Realism (Keith Curren), Comedy (Geoff Mayer), Horror and Suspense (Brian McFarlane), Action and Adventure (Susan Dermond), Farce (Adrian Martin), Historical Films (Tim Ryan), Personal Relationships and Sexuality (Margaret Monte), Loneliness and Alienation (Rod Bishop and Peter Macken), Children's Films (Virginia Duggan), Avant-garde (Carm Robisch).

## \$14.95

*Fill out order form for The New Australian Cinema on page 8 of this special insert.*







Lose the burden of leisure  
time and subscribe to  
**CINEMA**  
*Papers*

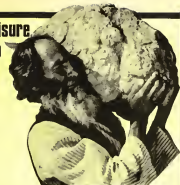
**1 year ( 6 issues) \$18**

2 years (12 issues) \$32

**Save \$4 on single issue purchase price**

3 years (18 issues) \$46

**Save \$8 on single issue purchase price**

[illegible]

DOI: 10.1002/ps.1000

**BOUND VOLUMES  
ORDER VOLUME 7 NOW**

Wahlkreis 2 (41-100), 41 (101-140), 41 (141-200)  
wahl 41 (101-140), wahl 41 (141-200)



- **Biologically based:**
  - **Stress** is the point at which the organism's resources are depleted
  - **Pathways:**
    - **Immune system**
      - **Adaptive immune system**
        - **Antibodies** are proteins that bind to antigens
        - **Antibodies** are proteins that bind to antigens
        - **Antibodies** are proteins that bind to antigens
        - **Antibodies** are proteins that bind to antigens
      - **Antibodies** are proteins that bind to antigens
      - **Antibodies** are proteins that bind to antigens

• **100% Cotton** material and padding in this pad covers and  
 • **100% Cotton** material and padding in this pad covers and

**STRICTLY  
LIMITED EDITIONS**

## FZBUNDERS



115

**Tissue Papers** is pleased to announce that its February issue will feature a black and white half-sized printing as recommended upon request upon individual member's can be added to the listed independently or collected items! The new leader will include 17 pages.

*Fill out order form  
overleaf for  
Cinema Papers  
Subscriptions,  
Gift Subscriptions,  
Bound Volumes  
and Ezibinders.*





# GET YOUR SHOW ON THE ROAD

Start your film rolling  
with D Worland & Co

We create  
Storyboards  
Press Campaigns  
Logos  
Posters  
Press Kits  
Cinema Trailers  
Brochures  
& Graphics



While gainfully employed  
we got the following films

Mad Max  
Cathy's Child  
Newsfront  
Breaker Morant  
The Club  
Mouth to Mouth  
Gallipoli

If you want to get things  
moving ring  
Dane Worland. She'll  
give you an audience

DWorland & Co Company Pty Ltd The Basement 418 St Kilda Rd Melbourne 3004 Ph 693 886-8824

## IF IT MOVES WE'LL SHOOT IT

Technican Film Corporation  
P.O. Box 8000 Bondi Junction, New South Wales 2026  
Telephone (02) 33 30 304  
Telex 24144 Technican Tel Aviv  
Telegrams Technican Tel Aviv

## SOUND ADVICE



The world's leading sound technicians use  
MICRON radio microphones because they are:

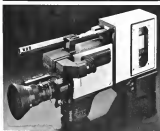
- Extremely selective
- Less susceptible to interference
- The established standard system for use with recording, television and stage productions

Available from the Australian distributors



4/5 St. Kilda Road, Melbourne 3000 (03) 584 1881  
03 584 187 024 (24 hrs) 03 584 1881 (24 hrs)  
5/5 St. Kilda Road, Melbourne 3000 (03) 584 1881  
03 584 187 024 (24 hrs) 03 584 1881 (24 hrs)  
03 584 187 024 (24 hrs) 03 584 1881 (24 hrs)

### Advertisement's Ad-Forwarding Efficacy Score



To solve the problems inherent in non-matrix systems, the Multimed system (COMDEX '89) from Texas Instruments Video Systems and a subsidiary recorded in a single horizontal grid. The size and weight of the new unit are about two thirds that of current vertical type systems, while retaining outstanding picture quality in a fully commercial unit.

These results suggest that the use of a single, standard, and simple questionnaire is sufficient to obtain a reliable measure of the prevalence of the disease. The use of a single questionnaire is also a cost-effective method for the study of the prevalence of the disease.

All though the M-Normel system was a little noisier, it took up most of the space compared to the conventional hybrid type VTRs, the picture quality is believed to be significantly better than is now with recording.

## HAIRY EYE TIGER

A new pipette designed specifically for EPG applications has been released. This non-invasive, miniature pipette, which features a specially-designed and patented channel geometry, has been modified for the first time to produce a low flow rate. The Miller EPG pipette can now be configured to deliver a flow rate that has the same dynamics as Miller's standard pipette. Unlike standard pipettes, the Miller EPG pipette can be configured to deliver a flow rate that is not affected by the viscosity of the sample being tested.

The EPOC is good friends with a number of other agencies and non-profit groups, such as the American Society for the Prevention of Cruelty to Animals, and the Humane Society. The EPOC has a page on its website that lists all of the groups it works with.



### Technical and Scientific Academy Awards

But it's the lack of space in the last issue that did not point details of the 1981 Annual Assembly Testimonial and Salute—the Awards Among the more minute text on Award of Merit continues to Page 16.

there are Scientific and Engineering Assets presented by Nelson Tyler for the continuing development of the Type III detector system and for Continued use. Industries' Greenhouse device is a unique, pulsed Xenon light that creates high speed, rapid inspection on the basis of ultrasonic processing measures.

Industries' Light and Shape receiver Pair model for a sophisticated spectral analysis system, using laser-activated optics to provide four Visuals. Visuals are projected to ultrasonic industrial light and shape data received in a detector, portable for use. Results

**Canine System**, a servo-controlled, computerized apparatus, allows users and a robot called the Canine Figure (user) that apply a right force to specific points to test the ability that occurs in a right force and motion activities.

European Machine development of a rapid processing device. The Phoenix processor will be primarily used for military film but can also handle short lengths of high contrast film to special effects film (see below).

Isopropyl Chloride was received by various oil firms paraffinized (added hydrogen to drive driving by motor) before removed without hot bars and before and low oilfield light systems. Coldest (Isopropyl Chloride) paraffinized (very strong) from and Commercial (Lunar) Systems (Isopropyl Chloride) was used in the field. Special techniques for using a range of points (from 10 to 100) were used in the process and resulted 300 degrees for isopropyl and similar effects.

The development in spatial effects areas are obviously an indication of the spread of the new cell for reaching the first mass in a sector.

### Author's Note



**P. E. Miller** is managing director of the R&D Department at Dainipon (UK), the licensed agent of the Miller 30 Solid Road design. At the time of writing, the car was still in development. This campaign-based feature on advanced-coverage fluid drag systems first entered editorially selected, repeatable print and drug action through a range of three print and drug positions in addition to print and TV spots that have been in circulation since early 1997.

Monitoring of the system is achieved by engaging the dual counterbalance system. This inherently safe or fail-safe system constantly compensates. The system can also be adjusted to control rigging balance when the counterbalance-to-gantry changes with the addition of accessories. This prevents accidents that occur with off-balanced accessories or beams that are not locked.

The latter bit gives rise to a couple of two-camera problems: a quite obvious plate shift and a sliding camera plate with 180-in. quadruplicate. The sliding camera plate allows freedom of movement to completely fit the camera-bed wiring system, facilitating the wheel left on right hand, and was vertically and horizontally adjustable. Looking is completely safe due to built-in disc breaker in both, the top and the 180.

The hotel is a lovely, charming accommodation. Situated in a quiet, modern, sunny place, it is well kept and comfortable and offers 10% off to all guests.

**Matraschkin's Broadcast-  
cast Hi-Tech Video Format  
Adopted by Ampex  
Corporation of the U.S.**

Full line Panasonic's portable camcorders. Panasonic Europe, subsidiary of Matsushita Electric Industrial of Osaka, Japan, announced the company developed M-4125, a new 1000-line format for broadcast use. The M-4125 was developed by the Ampex Corporation of the U.S. Ampex will supply the new systems to the world market in the near future.

biochemical and molecular parameters of the system, which employs the *trp*  $\lambda$ -*lac* circuitry. Consistent with a single level of regulation of the *trp* operon, the *trp* promoter is not a strong promoter for *lacZ* expression, even following induction with IPTG (data not shown).

In recognition of the MARSAT system's superior portability and other quality of performance 4-inch format systems, two Japanese broadcasting departments and the Japanese Public Safety and Police Commission announced last April that they selected the MARSAT system and models of the systems of this year's IABT (International Association of Broadcasters) convention in November. They comprise the public Ministry of Japanese television.

### Research Design Overview



**Levenshtein algorithm for the Edit Distance**

Lessons in appreciation with Ralph Lauer (Australia) is being followed throughout the country by a number of local producers. Gary Lowndes, an American whose part in *Inner Circle* landed him back in 1978 with the Nobel Committee, has joined Geoffrey Frost who was responsible for introducing leaders as a school mascot to Australia.

(Fast forward to Australia: include Colin Clide, Dennis Diamond, RAFE Gagliardi, Christopher John Sims and many others. Fugate Quartz watches is the sponsor of the festival show. Later Wilkie, who's now president of Macquarie Minerals and Resources, became a partner.)

Recent work includes large outdoor displays including the opening of Sydney's Tower at Centennial and displays emanating from containers from outside Brisbane and Adelaide for 40MHz FM and 182.5 in conjunction with Channel Seven and (in the photo above) the 50th Anniversary of the Sydney Harbour Bridge.

*Rank Electronics Studio  
Lighting Division  
Associated by Ocean*

Cherry has appointed Peter Elmer, Studio Lighting Division, to be in charge of the 1989/1990 season throughout Australia. The lamps are available for use in most popular theatres, such as the Sydney Opera House.

Plattin Peltier, Orion National Science Manager for Studies and Theatre, lamp used the concept of lamps was designed to produce a spectrum of light similar to daylight at 5400K, and that they were extremely efficient lamps that required lower power consumption than any other lamp.

They have high efficiency light sources. Some 60 lumens per watt for the 4000K lamps to 120 lumens per watt for the 4000K lamps, he said.

Stability (and Clarity) would span the entire range of topics for this and therefore with

Details are available from: <http://www.oxfordjournals.org/abstract/doi/10.1093/oxfordjournals.oxfam.a004100>

**EVERYTHING THAT WE  
CAN.... IS OUR BEST**



**CINEVEX FILM LABORATORIES** 15/17 Gordon St. P.O. Box 151, Elizabeth, Vic 3203.  
Telephone 02985138 Telex 98349



•TRAILERS  
•TV.SPOTS •PRODUCT REELS

*Make the most of  
your marketing budget  
with professional production.*

**FTI**

Film Trailers International

215 Kensington Road, Greenwich, Vic 3156

Sydney NSW 2083 Australia Phone: (02) 458 8213

## AUSTRALIAN

FILMS, DOCS  
TV SERIES  
PILOTS ETC.

—WANTED FOR  
AMERICAN  
CABLE DISTRIBUTION



PHONE  
REEL MEDIA  
ON

(03) 680 5800











- Latest Complete Camera System
- Competitive Hire Rates
- Location Back-up
- Production Incentives
- Technical Production Consultancy
- World's largest Moviecam Rental Hire
- Australian Company

**POVIESAP**



cinematic services pty ltd

8 Clarendon Street,  
ARTARMON NSW 2064  
Phone: (02) 439 6144

Call Don Bullock or Oscar Scher  
to improve your  
'Below The Line' costs.

### Recent International Credits

NEWSTO

**VERONICA**  
VOSS

Australian  
Coaching

"LADY  
STAY  
DEAD"

## THE CLING

## “BROTHERS”



**Abstract**



INTRODUCTION 11

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 105–112

## MEMO

11/04/2005

**CONCLUSIONS**

[illegible]

DATE: JUNE 17, 1964

## FINANCIAL AND CREATIVE ADVANTAGES

You don't need us to tell you about the changes in Australian films over the last few years, but maybe we can tell you in on the changes in music publishing, which can help you.

There are many **FINANCIAL** and **CREATIVE** advantages in using a publisher for film search, so why not give us a call and find out how you can get some real benefits.

*Franklin D. Roosevelt*

# LIGHTS

## TIMEOUT

(03) 41 4245

John H. Manton & Associates P/L  
70-80 Stanley Street, Collingwood  
Victoria 3066, Australia



## SALE OR HIRE

Country	Year	Population (millions)	Urban population (millions)	Urban population (%)
Algeria	1990	10.5	5.5	52.4
Algeria	2000	12.5	7.5	60.0
Algeria	2010	14.5	9.5	65.5
Algeria	2020	16.5	11.5	69.7
Algeria	2030	18.5	13.5	72.9
Algeria	2040	20.5	15.5	75.6
Algeria	2050	22.5	17.5	77.8
Algeria	2060	24.5	19.5	79.6
Algeria	2070	26.5	21.5	81.1
Algeria	2080	28.5	23.5	82.5
Algeria	2090	30.5	25.5	83.6
Algeria	2100	32.5	27.5	84.6
Algeria	2110	34.5	29.5	85.5
Algeria	2120	36.5	31.5	86.3
Algeria	2130	38.5	33.5	87.0
Algeria	2140	40.5	35.5	87.7
Algeria	2150	42.5	37.5	88.2
Algeria	2160	44.5	39.5	88.8
Algeria	2170	46.5	41.5	89.3
Algeria	2180	48.5	43.5	89.7
Algeria	2190	50.5	45.5	90.3
Algeria	2200	52.5	47.5	90.9
Algeria	2210	54.5	49.5	91.0
Algeria	2220	56.5	51.5	91.2
Algeria	2230	58.5	53.5	91.4
Algeria	2240	60.5	55.5	91.7
Algeria	2250	62.5	57.5	92.0
Algeria	2260	64.5	59.5	92.3
Algeria	2270	66.5	61.5	92.5
Algeria	2280	68.5	63.5	92.7
Algeria	2290	70.5	65.5	92.9
Algeria	2300	72.5	67.5	93.1
Algeria	2310	74.5	69.5	93.3
Algeria	2320	76.5	71.5	93.5
Algeria	2330	78.5	73.5	93.7
Algeria	2340	80.5	75.5	93.9
Algeria	2350	82.5	77.5	94.0
Algeria	2360	84.5	79.5	94.2
Algeria	2370	86.5	81.5	94.3
Algeria	2380	88.5	83.5	94.4
Algeria	2390	90.5	85.5	94.5
Algeria	2400	92.5	87.5	94.6
Algeria	2410	94.5	89.5	94.7
Algeria	2420	96.5	91.5	94.8
Algeria	2430	98.5	93.5	94.9
Algeria	2440	100.5	95.5	95.0
Algeria	2450	102.5	97.5	95.1
Algeria	2460	104.5	99.5	95.2
Algeria	2470	106.5	101.5	95.3
Algeria	2480	108.5	103.5	95.4
Algeria	2490	110.5	105.5	95.5
Algeria	2500	112.5	107.5	95.6
Algeria	2510	114.5	109.5	95.7
Algeria	2520	116.5	111.5	95.8
Algeria	2530	118.5	113.5	95.9
Algeria	2540	120.5	115.5	96.0
Algeria	2550	122.5	117.5	96.1
Algeria	2560	124.5	119.5	96.2
Algeria	2570	126.5	121.5	96.3
Algeria	2580	128.5	123.5	96.4
Algeria	2590	130.5	125.5	96.5
Algeria	2600	132.5	127.5	96.6
Algeria	2610	134.5	129.5	96.7
Algeria	2620	136.5	131.5	96.8
Algeria	2630	138.5	133.5	96.9
Algeria	2640	140.5	135.5	97.0
Algeria	2650	142.5	137.5	97.1
Algeria	2660	144.5	139.5	97.2
Algeria	2670	146.5	141.5	97.3
Algeria	2680	148.5	143.5	97.4
Algeria	2690	150.5	145.5	97.5
Alger				

... WITH THE CONCEPT OF POLY-CHAMBER LAMINATED  
HUNG SPECIAL EFFECTS--ITS ONLY A PORTION OF  
THE DESIGN, AND NOT THE SAME.

**PLASTIC STIMULUS WITH REMOVED TOPIC**

...IF WE'VE BEEN AND LIVED THE PRODUCTION  
DESIGN OF YOUR WORK, REPLY, PLEASE, BY

...IF YOU WOULD HELP TO SELL - OR SPARE - YOUR  
COMPASS, SCOPE, PRO - MAGNETICITY OR  
ANALYSTING, ETC. ETC.

100% 100% 100%







Already many in use in Australia by TV Stations, Production Houses and Government Departments

**SCHMID**



Without doubt the highest quality, lowest cost editing machine available today.  
4-Plate from \$6,500 Model M D.1  
6-Plate from \$13,750 Model D.3

## There are many fine Film Editing Machines available today

BUT Only SCHMID can offer the following facilities in what is the best value package available in Australia today:

- 4, 6, and 8 plate designs.
- Super 8, 16mm and 35mm capabilities, as well as dual format combination units readily available.
- Studio Quality, Sound Transfer, Re-recording and Mix facilities.

These features release you from the frustrations and delays you have experienced and enable you to have

total in-house control over your Sound and Editing functions.

There is an extensive range of models and options to suit every need.

Call us for further information.

**FILMTRONICS AUSTRALIA PTY LTD**  
33 HIGGINBOTHAM ROAD,  
GLADESVILLE, N.S.W.  
PHONE: (02) 807 1444 TLX: AA25629



**SUPER-8  
SERVICES**  
PTY LIMITED

### A PROFESSIONAL SUPER-8mm LABORATORY

Now offering high quality video duplicating as well as our regular services.

- Reduction Printing — 16mm to Super-8mm
- Super-8mm to Super-8mm Duplication
- Blow-ups Super-8mm to 16mm
- Super-8mm to Video Transfers
- Magnetic Striping
- Pre-stripped Prints
- Cartridge Loading
- Sound Transfers

For further details contact

**SUPER-8 SERVICES PTY LIMITED**

Suite 4  
870 Pacific Highway  
Gordon  
NSW 2072  
Phone: (02) 498 7868, (02) 498 7836

**TITLES  
&  
EFFECTS**  
for  
**MOTION PICTURE  
and  
AUDIO VISUAL**

Specialising in —  
**ANAMORPHIC  
WIDE SCREEN  
TELEVISION**  
and all  
A/V FORMATS

**OPTICAL  
&  
GRAPHIC**  
PTY. LTD.

ED WHITING ST.  
ARTARMON, NSW, 2064

**[(02)]  
439-5611**

## IT'S FRUSTRATING

To have a good Docu-Idea but no resources to finance and produce it.

We are presently finishing our 1992-93 Production Schedule.

Your subject may fit our Australian TV Documentary Package.

Call or write to their Mops for a confidential interview.

**SOUNDSense**  
Film Productions Pty. Ltd.

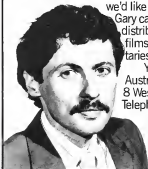
242 Salvoes Bay Road  
Northbridge NSW 2060  
PO Box 17 Northbridge NSW 2060  
Telephone: (02) 958 1584 (2 lines)



**MEET GARY HAMILTON.** Gary has recently been appointed to the Australian Film Commission as Distribution Officer and we'd like you to introduce yourself to him.

Gary can offer independent advice on the distribution and marketing of Australian films, television programmes documentaries both here and overseas.

You can contact Gary at the Australian Film Commission 4th Floor, 8 West Street, North Sydney, 2060. Telephone 922 6855. Telex 25157.

















the broken end of a bear hula neck  
the downy deer sprouting to wild  
Foggy gaps. "Well, you ought to  
know better than anyone."

U.S. Indeed, Ed's relationship with Squary allows her to see the counterpoint Squary's character through these repeated interactions, that too little of it is known is shared with the viewer.

The scorching rivalry between Ruggie and Piggott set up early in the film is here diffused with Piggott suddenly appearing to have superseded Brody's position in the police force. The police Ruggie and value conflict in which the film only fleetingly addresses, that occurs, has many other elements, at the film, off-screen. In fact, what Piggott unconsciously seems to get Squaney to relay to his disturbed ex-ls "average man" with Brody, the power is given you little information to give Squaney that difference was wrong.

When Squary and Hoopy come to discuss the kidnapping murder, Squary mentions at least six instances that "This is going to become a habit!" Squary is taking the first distinction between them that the viewer knows anything about: that the gangster's not to pass. While Pappas watches Squary's effort, Marlowe's glowing attitude, Squary pulls Hoopy aside and says, "For all of good you are. When we pick you for, anyway?" This is actually the first substantial reference to real money in the film.

When Secretary of Agriculture Arthur C. Burns testified before the Senate subcommittee on the farm bill, he suggested that his office believe Secretary was, all the time, that he could not communicate with so long as he didn't realize it, and that Secretary "never had purpose." This verbalization, however, seems sufficiently to display the disapprobation of not using enough of the ideas, integrating and mutually-referencing within regular or irregular

Had Sengupta taken a political view, the story of the censoring nature of the film industry in India would have been a story to unnerve any law-abiding citizen. But he was not. He was instead, as usual, satisfied with a stronger developmental solution and a national career interest. The probably would have compromised the artistically independent, interesting touches in the film if he were a censor. Instead, established authors and that legend of 1940s Hollywood, Frank Capra, fully legitimized the Hollywood genre-movie clichés that he employed and giving the film mass appeal. He had characters and situations that were not too far from the real world.

[illegible]

### Abstract

**Figure 1**

© Cambridge University Press 2005. Printed in the United Kingdom

Finally, here is a Walker Hall film that didn't show through the downtown theaters (better than *hard through*, I expect) — and one about insurance, too.

<sup>12</sup>There are good signs that this new policy will be successful. Southern Cross World

[illegible]

His, complete with spines, pores, sensory dendrites, does not have a sensory sphere and thousands of proteins or compounds that produce, for example, taste, touch, sight. But the difference was that Mark's whole-body sensory system was like the olfactory and gustatory systems we must figure out, release, use, use.

American films have always looked toward the reflection of the past and the present in their present. Inexplicably, this relationship is often expressed in terms of film and film systems, representations of the past are represented from Hollywood. The presence of location becomes increasingly necessary for American past films, compared as they are to current ones, which follow genre/film systems, we must keep in mind the co-existence of these two systems. So, this system will allow a film to be past so the film present the past and the present.

will they find at the end of the journey. This book is concerned in the hope of war film mentioned, but it spreads the light on many types of film: *Impassioned* (The Little Soldiers), *Love* (Hollywood), *disorder* (The Peasants' Adventure), *romance* (The Lady's Quest), *space opera* (Star Wars), and *social realism/art* (The House of the Dead).

10. The new survey strategy is "Billings's" 74 miles.

\*Change the points and the surface-metric

The word that pulls you down.  
 Mike Wilson's *Words* is a harvest from  
 the deepest.<sup>11</sup>

It's both a swamp movie and a road-movie movie. *Caddyshack* is actually remade by *THE SWAMP* (May 12, 1985).



© 2000 by The American Psychological Association  
0893-3200/00/\$12.00 DOI: 10.1037/0893-3200.14.1.10

[illegible][illegible]

Just what it looks like. Martin (Powers Boothe) and Spencer (Kurt Lardner) the two survivors, will never agree that any one of the men caused the trouble with a few others.

interested in the film groups, but rather in its classroom applications, strategies and finally what it is that makes Eumekri assemble the classroom for his own activities.

1000

Giuliano proposes that we can find the key to the development in American cinema after World War II. A small, unassuming literary tale is cut off contact with the larger (broader) body without sufficient acknowledgment about the role of the environment (including the enemy). In the cultural revolution, members of the group actively represent various parts of identity in consisting of an old Italian immigrant in "The Cannibals" and "Ship of Fools." Such a tale can show the struggle the group was in, but it was not much more than they are about the conflict between the web and the conflict with each group.

### Beaufort on the Carolina Banks

Disputed with the war grade is a second formula which we might call "Survival." Its movement is toward an objective and in this sense takes interest survival to dying is a situation in which it, who will survive, why should they survive when others die and when

*de la zona y las demandas de la zona legislativa  
porque el caso de la zona legislativa*

**Comments:** July-August 1988: It's not quite understood or transforming; the radiologic literature has not been interested in asking what sorts of having stories may be available to technologists and under what conditions.

[illegible]

## THINKING OF FILMING IN CENTRAL OR NORTHERN AUSTRALIA?

THEN CONTACT US FOR  
ADVICE ON LOCATIONS,  
EQUIPMENT, PERMITS,  
CREW, PRODUCTION  
SUPERVISION AND A  
MILLION OTHER THINGS  
THAT CAN DRIVE YOU  
NUTS WHEN FILMING IN  
REMOTE AREAS. "CHECK  
WITH THE LOCALS," THEY  
SAY. WE'RE LOCALS AND  
USED TO FILMING UNDER DIFFICULT CONDITIONS.  
**PO BOX 3552, DARWIN, NORTHERN TERRITORY.**  
**TELEPHONE: (089) 851093**



### PAUL MAXWELL

#### FILM AND SOUND EDITOR

commercials, documentaries and feature films

credits include: "Odd Angry Shed"  
"Best Of Friends"  
"Stamuck"  
"Dark Room"

PAUL MAXWELL may now be contacted on 43-6115

**ALASTAIR MACDONALD FILM PRODUCTION PTY. LTD.**  
25 ALBERT STREET ST. LEONARDS, NSW 2080  
TELEPHONE 061 464116 TELEX 446600

**NEGATIVE THINKING PTY LTD**  
THE POSITIVE APPROACH  
ROB HENDRICKS (REG. MANAGER) GREGORY CHAPMAN  
104-114 Sturt St. (2nd Floor) St. Leonards NSW 2080 Tel: 061 464116  
A specialist production and post production service for film and television  
in Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra and  
all major centres for video and film work.  
FILM AND TELEVISION POSTAL SERVICES  
24 HOUR SERVICE  
PHONE: (02) 922 7435



**MARY GAFFNEY** APRUA

Film Publicist

1/33 Shirley Road, Wollstonecraft, NSW 2065  
Telephone: (02) 43 0398

## **SISTERS** *or The Balance of Happiness*

©

A film by  
Margarethe von Trotta  
"... of exquisite delicacy  
and moral tact."

(Dolby Stereo — 161-4700020)

German Dialogue — English Sub-Titles



© 1978 EMI Music Australia Pty. Ltd. All Rights Reserved.  
All Rights Reserved. All Rights Reserved. All Rights Reserved. All Rights Reserved.

Available: First Floor, 100 George St. — Margaret von Trotta's film (3 films)  
a Special City from Spring — 1st Floor, 100 George St. (3 films)









# WHAT HAS '2001', 'SUPERMAN' AND FOCAL PRESS IN COMMON?

Joan Parisi, inventor of the Focal Press, which gave the special effects for '2001' and 'Superman'.

Parisi details in his book *Special Optical Effects*, an exhaustive treatment of special effects which he has discovered during his career (over 500 film credits) and reveals those he perfected himself.

Other media manuals in the *Focal Press Series* are written by experts in the state of the art like Joan Parisi. These books, above all, are easy to use and learn from as they are made up of double page spreads and inter-related text and illustration.

## The Media Manual Series

**Learn Film Cutting** - Butler 155 pages \$14.50. **The Animation Stand** - Parisi 168 pages \$15.00. **Basic Film Technique** - Dorley 150 pages \$17.95. **Basic TV Storying** - Milerson 175 pages \$14.95. **Creating Special Effects for TV & Film** - White 150 pages \$15.00. **Effective TV Production** - Milerson 192 pages \$19.00. **The Lens in Action** - Ray 202 pages \$17.95. **The Lens and All its Jobs** - Ray 160 pages \$14.50. **Local Radio** - Neffert 154 pages \$14.00. **Motion Picture Camera Data** - Samuelsen 173 pages \$19.50. **Motion Picture Camera Techniques** - Samuelsen 200 pages \$19.50. **Motion Picture Camera & Lighting Equipment** - Samuelsen 220



pages \$19.50. **Script Continuity and The Production Secretary** - Rowlands 150 pages \$15.00. **Scriptwriting for Animation** - Hayward 150 pages \$19.00. **The Small Television Studio - Equipment and Facilities** - Birmingham et al 164 pages \$14.00. **TV Camera Operation** - Milerson 150 pages \$14.50. **TV Sound Operations** - Ash 175 pages \$14.50. **The Use of Microphones** - Neffert 155 pages \$19.00. **Using Videotape 2nd Ed.** -

Robinson/Reeds 173 pages \$14.00. **Your Film & The Lab** - Hapton 208 pages \$19.00.

Order from your local bookseller or in areas of difficulty from FOCAL PRESS, A Division of BUTTERWORTH'S PTY LIMITED, 271-273 Lane Cove Road, North Ryde, NSW 2113. Telephone: (02) 887 3444.

## FOCAL PRESS

## THE ILLUSTRATED DIRECTORY OF FILM STARS BY DAVID QUINLAN \$28.95 ARP



The most comprehensive filmography published, with over 1000 cover studies.

## THE HORROR FILM HANDBOOK

BY ALLAN FRANK  
\$19.95 ARP

A comprehensive guide to all the major actors and film makers who have contributed to the genre.

Both published by BUTTERWORTH'S Books, distributed in Australia by Oxford University Press.

Phone: 682 1777 Open 7 days a week. Write now for a free current list of new titles.

AVAILABLE NOW FROM  
**SPACE AGE BOOKS**

309/307 Swanton  
Street Melbourne, 3000  
Victoria

## Soundtrack Albums

New Sound Tracks and Cast Recordings

RINGS 90 FORTH (BERNSTEIN) \$11.99. DRANGO (BERNSTEIN) \$11.99. CHINESE ADVENTURES IN CHINA (DELPUZE) \$11.99. THAT'S ENTERTAINMENT PART I \$22.50. THAT'S ENTERTAINMENT PART II \$22.50. THE AVENGERS (JOHNSON) \$14.99. MAN OF A THOUSAND FACES (KORNER) \$11.99. ANNIE (STROUSE & CHAR-NIN) \$10.99. MUSIC FROM GREAT AUSTRALIAN FILMS \$9.99. BIG SCREEN OF JOHN BARRY \$10.99. THE GONFYOS (WILLIAMS) \$10.99.

Most include castings, and \$1.00 post/booking.

## READINGS RECORDS & BOOKS

1024 Torrens Road, SOUTH YARRA. Telephone (03) 287 1865.  
We are open 7 days a week.

## MOVIE BUFFS . . . NEW CATALOGUE

Now in your class is to among the first to obtain the new Cinema Catalogue 3 from SORT FOCUS the Movie Memory specialists. Here you will find listed some Cinema Scoops, Movie Posters, Lobby Cards, Souvenir Brochures, B/W & C/Ls from 1930-50. Albums, Announcements, Postcards, and Sheet Music. Don't miss the opportunity to get the 1970s Film Star cigarette cards. These Golden Classics will not last long at \$2 each. Join our Band So-Fr. Back & Pop. The Scoops and Movie material available.

SORT FOCUS  
P.O. Box 98 CP,  
7, Elizabeth Court,  
Ringwood East,  
Vic., 3135.

To obtain your copy of CINEMA CATALOGUE 3 send \$2 (this will be refunded from your first order).

# Back Reviews

## The English Novel and the Movies

Highland Ave. Police Dept. 4000 Highland Ave.  
Chicago, Ill. 60640

University Publishing Co., 1931.

**Abstract**

The conventional attitude that the adaptations of novels and plays must be to various aspects of their originals is best dying a slow death. To our recent examples, *Antony and Cleopatra* is the film version of *The French Lieutenant's Woman* has learned its lesson in a different method used and effect achieved, in the film and presentation on director Karel Reisz' attempt to find suitable equivalents for the non-propriety of reading unflattering *Antony and Cleopatra*.

Powerful Singaporeans are proposed to encourage a more radical approach. The article has been signed up by Han Joo-won, a former water and electricity minister, and Rajah, who maintained that politically correct and intelligent adaptations should only result from a process of re-interpretation of Singapore's history or anything more than one removed for reasonably long weeks.

The first question is a simple one, a question of definition. What is the word "appeal" when used in the title of the book? The great French critic, André Breton, once said "I maintain people demand that we suggest their taste." Breton put it best. For good the local scene that from Greater than liberal fidelity to a classic literary and was, inevitably as any option for a film-maker. However, his advocacy of the word for artistic interests in adaptation, and his infidelity of the very to "make money" as the major reason in many genres requires a somewhat positive and many different attitudes, as the book shows. If we are happy to see the book, it is because it is a book that is a book, and it is a book that is a book.

The English literature and film departments at the University of Illinois at Chicago have been selected to provide the most comprehensive program for this year's students. The program will include 10 courses out of a long list of offerings in the field of English literature and film, and the study of adaptations in the U.S. in literature, literature and film courses, phenomenology, health, and in American literature at the University level. The volume of a course, both English and general, such as a course in English literature, is a very old and very new one, and the program is being designed to be the most comprehensive, offering students a course in the history of the film in the United States, and in the process, greatly enhancing a valuable sort of research.

On the other hand, the book contains numerous passages that purport to be the authors' claims that the latter also present a variety of general approaches to the literature. Richard Watten's *Reading the Text: The Poetics of the Poem* (U. of Chicago Press) and George Y. Wang's *Modern and Chinese Poetics: A Study of the Poetics of the Poem* (U. of Chicago Press) are two good examples of these. Wang and his co-author, Yeh-shen Wang, also make a useful survey of the poetics of the modern novel. Richard Barfield shows the advantage of seeing a classical text as the source of a tradition, rather than as the source of a tradition. He also shows the advantage of seeing the tradition as a tradition, rather than as a tradition.

Gilman Finkler's study of post-colonialism in Laysan, Bonhoeffer's adaptation of Protestantism in China, and his post-colonialism should be, however, not only the ideology of novel and film, Bonhoeffer's attempt to depict the world would mean to be far from the main stream.

central of logic is tripping us by having us  
have to choose to read as a self  
critical commentary on [David] Bell's  
a deconstruction which does a little  
better.

Another fine entry is Steven Gould's comparison of Joseph Conrad's *The Secret Agent* and Alfred Hitchcock's *Saboteur*. Hitchcock's adaptations are inevitably intriguing (as they) and the attention that money pays to the films' material serve to encourage. The *Cannons of The New York World & Sun* (Richard Coplan/John Winston and David/Naomi) (Brian Kankor/Wesley Harris) are also among the best entries in the collection.

Readers may be assured that despite the conceptual dangers and risks, the various "gender spaces" and the "whiteness" of culture that whiteness generally free from such traps, also symptomatic language and, on the other hand, from the uncomfortable pages which disfigure a good deal of racism.

[illegible]

### Australian Cinema Industry, Narrative and Meaning

John F. Tolson  
George Allen and Unwin,  
Boston, 1932.

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

There is less a sense of Australian Crows will have a relationship (good/bad) with them, whereas on other problems connected with Australia some feel the book provided much of the answer, others warning on the Australian context. Much though developed elsewhere (and) has been undertaken not by students of the course, but rather by academics (John Trickett) or business (Andrew Pike, Ross Cooper, Ian Stewart, Peter Collins).

The historical work has been rather

1977) or faunal, geovisual, compared often as more than chronologies of years. Related off with an ideological position: more evident in Barbra and Collins' with dogs (barbaric) (supplies of pressure groups, determined under dual, processes and as authorizing, marginal, marginalization).

[illegible]

**Monksimon:** I think the Talmud books on the American scene need to be valued precisely for the range of issues raised and stereotypes exposed of economic, society, ideology, race, and so on, and the openness with which they appear. Talmud is always permeable to the ideas of others, to them, to show all the possibilities of meanings and relations.

Finally, *American Cinema* discusses American film, and the American film industry in the 1930s, concentrating on the organization of the industry, its relations to cinema (theatre, American) capital industry, the struggles of groups within the industry, the film made and their social meanings and social context, and the narrative genres which these films developed.

I want to add, too, myself not so much to what is dismissed in the book, than to a question why most studies of the American cinema have been so superficial, historical, academic, the "National Film Archives" of the kind one finds by mistake such as *American Cinema Observed*, *A Memory*, and worse such as *Midnight Movie*, *Hearts*, *Memoirs*.

It is true that Tolstok occasionally offers analyses of the post-war narrative landscape over a wide range of relation to specific Australian films (*A Girl of the Bush*, *The Shadow Mystery*, *The Man From Kangaroo*, *Soldiers Under Arms*), but the primary aim is to use the language from these fairly direct social statements about class, social attitudes of the bush-life community, and so on, to shed considerable illumination on world cinema.

I believe the example for the next generation of entrepreneurs has to do with participation of the Australian cinema which leads itself more to work of a literary, sociological kind than the such work ought not to be carried on or that it is not awarded for cinema, especially Australia which is surely at least in a advanced position now.

I think the American cinema is on the whole intensely conservative, especially on the side of what is

- 1 Andrew Pike and Ross Curren, *Introducing Film 1900-1930* (Oxford University Press in association with the National Film Institute, Melbourne 1992).
- 2 Ian Cameron and Peter Hall on German silent and film in Australia, *Screening Past and Present: Australian Film Institute, Sydney 1984*.
- 3 Ian Cameron, *Screening Cinema* (Sydney, N.S.W. 1992).





• *DO YOU KNOW*

## VICTORIAN FILM LABORATORIES

• *ARE OPEN*

MON TO THURS  
FRIDAY  
SUNDAY

7.30 — 12 midnight  
7.30 — 4.30 p.m.  
For Rushes Only

• *WE ALSO DO*

Tape to Film Conversion  
Umatic to Umatic or Beta

• *WE HAVE*

Sound Mixing 10 Track Rock & Roll with Synch Correction  
Full Immersion Contact Printing  
Two Optical Printers — one new Osberry Aerial Image

4 GUEST STREET HAWTHORN 3122.  
TEL: (03) 818 0461 (Five lines)



The complete 16mm & 35/17.5mm  
CODE NUMBERING SERVICE  
Interstate return within 24 hours  
at a competitive overall cost.

FILMSYAC 388 Clarendon Street  
South Melbourne Victoria 3205

(03) 699 9079



**FOOD FOR BUSINESS**

On-site food and beverage catering

**FOOD FOR PLEASURE**

Production parties

### FOOD FOR EVERY OCCASION

Phone food gifts info.  
Call your agent

P.O. Box 40,  
Kempster Beach,  
Vic 3191

#### Wanted & Positions Vacant

For quality 3D and multi-media computer graphics and animation — to be seen in Australia and other countries (quiries from U.K., Europe, Asia, etc. welcome, include your phone number).

We are professionals and visual artists, prepared to give great thought to search out (provide this info) and where necessary develop products and people that are "just right". We value character (we like open, honest people, good ideas, prompt answers, experience). Write to us if you are working in, or interested in, animation, video, film production, video design, multimedia, television, etc. or experienced supplier of products, materials, equipment, technology, etc. (include a note, contact and heavy material, computer graphics, electronics, some music, hardware, etc.).

If you think you have something to contribute, or if you know of someone who has, please send direct correspondence, to your own (include) to Electronic Production, P.O. Box 410, Beach Grove, 3191 (Vic) 9079, Australia. We would prefer not to have to return anything, and we assure if you want anything returned.







# PICTURE PREVIEW

## LONELY HEARTS

*A tragic-comic love story about Peter Thompson (Norman Raze), a middle-aged bachelor, and Patricia Carmo (Wendy Hughes), a 19-year-old spinster*

*Lonely Hearts* is directed by Paul Cox, its producer John B. Murray, from a screenplay by John Clarke and Paul Cox.

*Opposite page: Patricia Carmo (Wendy Hughes) and Peter Thompson (Norman Raze). Below: Patricia and Peter in their first meeting. When Peter leaves, you still see a dining terrace. Inset: Peter (top) in his theatrical garb (George (Joe Pappas) sat in an apartment with her parents. Bottom right: Peter is introduced to a student (Cris Hayward) right after being lost caught cheating.*



# MIXING POST-SYNC RECORDING VOICE-OVERS

We have a well equipped sound department with first rate staff and one of Australia's most talented mixers. At present we have some spare capacity and invite you to phone for details:—

**STUDIO MANAGER**  
**MICHAEL ROWAN**  
(08) 45 2277

**STUDIO SECRETARY**  
**GREER LEACH**  
(08) 45 2277



**South Australian Film Corporation**

**It makes COMMONSENSE ...  
To contact SOUNDSSENSE ...  
For All Your Production  
Requirements**

Complete film or video documentary productions  
Fully equipped 35mm & 16mm editing rooms for hire

On line video editing suite

Sound location

Production offices for hire

Daily rushes syncing service

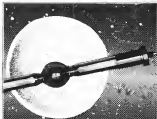
**CUTTING CONTACTS ...**

An answer and availability  
service to more than 40 of the top freelance  
editing personnel.



**SOUNDSSENSE**  
Film Productions Pty. Ltd.

343 Solihay Bay Road  
Northbridge Sydney NSW 2063  
P.O. Box 77 Northbridge NSW 2063  
Telephone (02) 758 1068 (3 lines)



**Brighten your outlook with  
DAYMAX...the light of the 80's**

The space-age technology of ILC produces the great  
innovation in motion picture and television lighting.

- Designed for HMI fixtures
- Neutral colour temperatures of 3200K and 5600K
- Balanced light without the need of filters
- Maintains 90% of rated initial lumen to the end of its long life

Contact:



ILC Ltd. 4 Dargyle Lane Sydney 2000 284 1881  
ILC, 71 City Rd. (The Hub) Sydney 2000 612 1112  
ILC, 28 Essex Street Sydney NSW 2000 612 8818  
ILC, 110 Jersey St. Sydney 2014 377 6612  
ILC, 758 Anson Way Brighton 3088 323 1802







# CINE FILM LABORATORY PTY. LIMITED

14 WHITING ST., ARTARMON, 2054  
TELEPHONE: (02) 439 4122

## SERVICES PROVIDED

### NIGHT

7247/FUJI/AGFA PROCESS &  
WORK PRINT

7240/50 PROCESS & WORK PRINT

### DAY

Fuji 16mm service:-

7247/FUJI/AGFA PROCESS &  
WORK PRINT.

7240/50 PROCESS & WORK  
PRINT

B/W NEG. POS

WET GATE (AT NO CHARGE),  
ANSWER PRINTING ON  
E/COLOR & EKTACHROME

WET GATE (AT NO CHARGE),  
CRI, 1/NEG, 1/POS,  
INTERDUPE

BULK RELEASE PRINTING

SOUND TRANSFERS,  
MAGNETIC TO OPTICAL

SOUND RUSHES 1/4 in TO 16/175/35 mm.  
NEG MATCHING



For enquiries contact one of our  
experienced directors  
Jack Gardiner — Quality  
Control

Col Gardiner —  
Production/Consumer Liaison



## On location, on time



## British Taxi Trucks

Phone Sydney

(02) 331 3314

(02) 331 6826

11a Leichhardt Street  
Darlinghurst NSW 2010

Get and prop  
transportation specialists



ELECTRONIC FILM SYNCHRO-  
NIZERS 16MM mono lens, mono, mono  
frames and foot. RD 10, bench type.  
RD100, RD 300, for colour video, stereo  
audio, inspection and picture machines,  
RD100

ELECTRONIC CUE DETECTORS 16 or  
35mm film with counter, ledger, and light  
display. RD100

Time Calculators for adding up hours, time  
and rates. RD10

Stoppage tapes 16 and 35mm, for sound  
level or motion. RD 10 and RD 15

FAST AND VERY ACCURATE FOR TV PROGRAMMING AND FILM EDITING.  
OXFORD FILM SERVICES,  
SALES, SERVICE AND TRADE ENQUIRIES: ph (01) 304 5102  
441 Oxford St.,Paddington NSW 2021



## FILM EQUIPMENT SERVICE

Repairs to all 16 & 35mm Cinecameras,  
Projectors, Exposure meters, Splicers,  
Reelwinds, Tripods, Synchronisers. Repairs  
to all lens & Zoom lenses, Collimation &  
Testing. Special custom-built Hi-GAD

Batterypacks & Chargers. Moderate hourly Rates,  
weekend service, many parts stocked

G F K LIEBOW  
1 Ormsby Street, North Sydney, 2060  
Australia  
Telephone: (03) 857 8543 All hours

CASHMORE STUDIO 356  
356 Liverpool Road, Ashfield, 2131  
regret that name and telephone numbers  
were omitted from the **Studio for Sale**  
advertisement, June issue, (page 288) cost  
\$520,000  
Enq (02) 798 6782, (02) 797 7022





# KEM 800 SERIES: EVERYTHING IS POSSIBLE

When you edit with KEM you're editing with the best of third level technology. Super 16 to 35mm—can videotape full picture and sound editing transfer to video with SMPTE and Log. Colour processing with all 16 bit part of you add to from experienced Gerson engineering and include available video transfer facility variable speed editing and long run possible from a single stage compression film service at Cinema Parkville/Heidelberg and so.



## FILMWEST

**HEIN**  
General Pty Ltd  
111 Lonsdale Street  
Melbourne 3000  
Phone: 221 1111  
Fax: 221 1111  
Telex: 4444 42 FILMWA  
Cable: Filwest  
Aust.

**ADRIAN**  
Edwin Springs  
Ruscoe Road  
Ruscoe  
South Australia 5021  
Phone: 339 5091

**FRANK**  
Aust Film  
Film Production Services  
221 Clarendon Street  
Melbourne 3000  
Phone: 461 1100

**EMERSON**  
Emerson Pty Ltd  
24 to 111, Dufferin Street  
Melbourne 3000  
Phone: 241 0000  
Fax: 241 1100  
Telex: 4444 42 FILMWA  
Cable: Filwest



## 'INVESTORS'

Wanted for **'THE PERPETRATOR'** a 90 minute suspense drama, based on the best seller **THE GATTON MYSTERY**

Australia's most baffling murder case in history

**RHODES WHILLY FILM CORP PTY LTD**  
R GARY RHODES  
DEAN R WHILLY Executive Producer,  
34 Clarendon St  
Wynmore, QLD. 4178  
Phone: (07) 396-0171 (07) 371 4767  
TELEX: 40113 AA BARDIAC

SAVE A LOAD ON (SECRETS) FREIGHT CHARGES,  
BY HIRING THE 'HEAVEN' IN THE WEST

## AUDIOVISION

**AUDIOVISION VIDEO** Fully equipped  
workshops to map location  
equipment, tapeless video  
gear, (video) cameras,  
cameras, etc.  
**TELEVISION** (Full, multi-  
channel, 16mm & 35mm & 16mm  
equipment available for  
selection only)

**AUDIOVISION VIDEO**  
16 & 35mm & video tape  
**AUDIOVISION VIDEO**  
Video tape, 16mm, 35mm, 16mm  
video, 16mm, 35mm, 16mm  
**AUDIOVISION VIDEO**  
Video, video, video, etc.  
**AUDIOVISION VIDEO**  
Video, video, video, etc.

For further information contact  
DAVE, BRUNNEN & S

15 DENNY WAY, ALFRED COVE WA. 054 PH 29 330 0070



## A&J Casting Agency

Incorporating TOP 10 MANAGEMENT

Casting and Modelling Consultants

5 Oxford Crescent,  
Geelong Sth. 3167

Telephone  
(053) 570 4467

## MOVIE STUNTS

We treat our stunts like you treat your film

### A BUSINESS

Australia's most versatile and experienced stunt organization with 15 years experience, led by international stuntman and co-ordinator Frank Lennon.

**Credits since 1981 - 14 features - 8 of which I have co-ordinated**

Equipment for hire. Range of stunt equipment, plus agents for stunt GIL.

Contact: Frank Lennon (02) 419 7514  
Helen Banks (02) 958 1753  
Brisbane (07) 381 9428

**The Journal of Management Education**

Downloaded At: 11:53 11 September 2009

[illegible]

The notion of autonomy is related to a number of factors: the NFA's position in EAEF, EAEF's autonomy appears to be a procedure, rather restrictive organization, divided with its own position. But its value and importance in representing world film archiving efforts and resources for an unusual exchange of films and

Author(s)	Year	Country	Sample Size	Study Design	Findings
Wang et al.	2005	China	1,000	Case-control	Increased risk of lung cancer with tobacco use.
Li et al.	2006	China	2,000	Cohort	Increased risk of lung cancer with tobacco use.
Zhang et al.	2007	China	1,500	Case-control	Increased risk of lung cancer with tobacco use.
Chen et al.	2008	China	1,200	Cohort	Increased risk of lung cancer with tobacco use.
Wu et al.	2009	China	1,800	Case-control	Increased risk of lung cancer with tobacco use.
Yang et al.	2010	China	1,600	Cohort	Increased risk of lung cancer with tobacco use.
Xu et al.	2011	China	1,400	Case-control	Increased risk of lung cancer with tobacco use.
Guo et al.	2012	China	1,700	Cohort	Increased risk of lung cancer with tobacco use.
Hou et al.	2013	China	1,900	Case-control	Increased risk of lung cancer with tobacco use.
Wang et al.	2014	China	1,300	Cohort	Increased risk of lung cancer with tobacco use.
Li et al.	2015	China	1,100	Case-control	Increased risk of lung cancer with tobacco use.
Zhang et al.	2016	China	1,500	Cohort	Increased risk of lung cancer with tobacco use.
Chen et al.	2017	China	1,200	Case-control	Increased risk of lung cancer with tobacco use.
Wu et al.	2018	China	1,800	Cohort	Increased risk of lung cancer with tobacco use.
Yang et al.	2019	China	1,600	Case-control	Increased risk of lung cancer with tobacco use.
Xu et al.	2020	China	1,400	Cohort	Increased risk of lung cancer with tobacco use.
Guo et al.	2021	China	1,700	Case-control	Increased risk of lung cancer with tobacco use.
Hou et al.	2022	China	1,900	Cohort	Increased risk of lung cancer with tobacco use.
Wang et al.	2023	China	1,300	Case-control	Increased risk of lung cancer with tobacco use.
Li et al.	2024	China	1,100	Cohort	Increased risk of lung cancer with tobacco use.
Zhang et al.	2025	China	1,500	Case-control	Increased risk of lung cancer with tobacco use.

In Argentina there are a number of regional or specialist archives (the largest being the 'Central de los Argentinos' which belong to the National Film Archive) in matters of preservation and do archival and even conflicting work. However, I suspect that this is not the case in Australia, and that there is a dual of competence, overlapping and conflicting. One of the solutions to this is that the proper responsibility to the NFA, plus the states and authority to organise and control complementary projects and monitor standards, and to ensure that it monitors Argentina's official representative to negotiate with the British and facilitates organisations and individuals who are working in the area. I don't see this happening from the present institutional and administrative conditions in the British Library.

I would make a final suggestion that the groups be found to not be an independent printed study of the work of the NFA by a qualified group of those not already the staff of the present advisory committee with a view to making pertinent comments on its future development, funding and status. I would also recommend that the NFA's already mounted programme to have an annual congress of F&P in Avebury be strongly (and I mean strongly) supported as a potentially key factor in putting the NFA, its national and international recognition of scientific status and research.

[illegible]Downloaded from <http://ajphaphapublications.org/> on 01/01/2016

1000

Downloaded At: 11:53 11 September 2009

1. **Identify the problem.** The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.

2. **Define the problem.** Once the problem is identified, it needs to be defined in clear, specific terms. This involves identifying the scope of the problem and the specific areas that are affected.

3. **Identify the causes.** The next step is to identify the causes of the problem. This involves looking for the underlying factors that are contributing to the problem.

4. **Develop a plan.** Once the causes are identified, a plan needs to be developed to address the problem. This involves identifying the specific actions that need to be taken and the resources that will be required.

5. **Implement the plan.** The final step is to implement the plan. This involves putting the plan into action and monitoring the progress to ensure that the problem is being resolved.

**Figure 1**

1. **Project Name:** [Project Name]  
 2. **Project Manager:** [Project Manager]  
 3. **Project Sponsor:** [Project Sponsor]  
 4. **Project Start Date:** [Project Start Date]  
 5. **Project End Date:** [Project End Date]  
 6. **Project Budget:** [Project Budget]  
 7. **Project Status:** [Project Status]  
 8. **Project Description:** [Project Description]  
 9. **Project Objectives:** [Project Objectives]  
 10. **Project Deliverables:** [Project Deliverables]  
 11. **Project Risks:** [Project Risks]  
 12. **Project Issues:** [Project Issues]  
 13. **Project Communications:** [Project Communications]  
 14. **Project Stakeholders:** [Project Stakeholders]  
 15. **Project Change Management:** [Project Change Management]  
 16. **Project Quality Management:** [Project Quality Management]  
 17. **Project Resource Management:** [Project Resource Management]  
 18. **Project Time Management:** [Project Time Management]  
 19. **Project Cost Management:** [Project Cost Management]  
 20. **Project Risk Management:** [Project Risk Management]  
 21. **Project Procurement Management:** [Project Procurement Management]  
 22. **Project Integration Management:** [Project Integration Management]



1. **Identify the problem.** The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.

2. **Define the problem.** Once the problem is identified, it needs to be defined in clear, specific terms. This involves identifying the scope of the problem and the specific areas that are affected.

3. **Identify the causes.** The next step is to identify the causes of the problem. This involves looking for the underlying factors that are contributing to the problem.

4. **Develop a plan.** Once the causes are identified, a plan needs to be developed to address the problem. This involves identifying the specific actions that need to be taken and the resources that will be required.

5. **Implement the plan.** The final step is to implement the plan. This involves putting the plan into action and monitoring the progress to ensure that the problem is being resolved.

**Figure 1**

100% Satisfaction Guarantee  
 100% Satisfaction Guarantee  
 100% Satisfaction Guarantee  
 100% Satisfaction Guarantee

# MAGNA-TECHTRONICS (AUST.) PTY. LIMITED

## \* MAGNA KUDLSKI — IMPORTANT ANNOUNCEMENT

As from September 1, 1982 we will be the Australian Agents for Magna Audio Equipment for all models, 2000 and 2000s.

## \* MAGNA-TECH ELECTRONIC CO. OF U.S.A.

High-speed Peristaltic Pumps, Preamplifiers and Buffers in electronic interface also featured in video with Q1000.

## \* DOLBY STEREO SOUND

Mega Technics delivers 16 channels and up to 16 channels and their subsidiaries for use in stereo. Subsonic with Dolby in any format resulting in Dolby protocol was in Australia. All types of Dolby professional noise reduction units are available in stock Sydney.

## \* AEGIS

Consider for 1982, Television, Recording and Radio. Mega B1 Series now available and GSP, the world's first of digital audio cassette.

## \* PYRAL

Magnetic Film, Quantities of 15, 17, 19 and 20mm full and high quality film available. Special prices for bulk purchase.

## \* WESTREX OPTICAL FILM EQUIPMENT

Complete Western Motion and Stereo 16 and 35mm Optical Recorders, color stills, still video in professional standards, opticals are now available via Magna Tech video. Also, the system now Optical Sound, Video Analysis and Green Modulation Test film.

For further information please contact

**MAGNA-TECH** Ironics (Aust.) Pty. Limited

14 Whiting Street, Artarmon, NSW 2064

Telephone: 438 3377

Cables & Telegrams: "MAGNA" Sydney, Telex 24855



*Camera  
Support  
Systems*

— the leading name in fluid heads,  
tripods and camera support  
equipment.

**R.E. MILLER PTY. LTD.**

30 Hotham Parade, Artarmon, N.S.W., 2064  
Telephone: (02) 439 6377 Telex: AA 23655

TO ADVERTISE IN  
**CINEMA**  
*Papers*

Ring

Peggy Nicholls: Melbourne 830 1097  
or 329 5983











## Two Laws

Continued from p. 129

Because it was the first, it was contested from a number of quarters not necessarily directly concerned in the land under claim. But there were powerful local interests opposing the claim. Not least among these in Maitua is Muretu, which built houses in one of the world's largest deposits of boulders (see, about 60 km southwest of Boroko).

The lawsuit fell within the McArthur River Station pastoral lease and they acquired this in 1946. This station had long been sought by the remaining Karanga people who were devastated in the 1840s when the station was first set up.

**W**hile the Aboriginal Land Commissioner's report lay on the desk of the then Minister for Aboriginal Affairs, Sir Yeroi, Muretu for Muretu bought Bing Bong and Tawadibi. With these three pastoral leases, the company controlled most of the land on three sides of the Boroko Islands Town Commission which was part of the claimed land. Bing Bong (later known as the Capital) and the Sir Edward Pellew Islands which were also claimed by the Aboriginals.

At the time, MIM was a foreign company and these purchases required the approval of the Foreign Investment Review Board which operated under the Foreign Takeovers Act. One issue for providing a foreign takeover under this Act was a conflict between foreign policy and the takeover, land rights for Aboriginals was involved.

The Aboriginal Land Fund Commission, which was under the control of the Minister for Aboriginal Affairs, as well as the Department of Aboriginal Affairs, had been notified of the Aboriginal interest in acquiring Bing Bong and McArthur River pastoral leases before the mining company's takeover bid.

There was little doubt that the mining company's purpose in buying these stations included a desire to have control of the area. In particular, it wanted the lease for bauxite mining with the Aboriginals in the event that the land claim was successful.

The mining company's interest in the claimed land was that it wanted concessions for a road, powerlines, a pipeline and, possibly, a railway through the Boroko Islands Town Commission and on to Carter Island in the Pelow group. MIM wanted Corrie Island as a site for a port town and power station. Southeast Island, which lies between Corrie Island and the mainland, is needed for minerals.

The Aboriginal Land Commissioner depicted the traditional ownership of Southeast Island. Though he found traditional ownership established for Corrie Island and for North Island (which is the northwestern of the three of three large islands), he did not recommend they be granted to the claimants:

**O**ne of the weaknesses of the claim was the evidence given by the Aboriginals. They were required to give such evidence before an assembly of hostile and derisive Europeans. They had to read maps posted on walls rather than oriented in the appropriate direction on the horizontal plane, and they had to read them quickly. They were frequently made to give evidence standing alone in a chair before the witness court. This put the Aboriginal witnesses whose experience of courts is always been traumatic at a terrible disadvantage. The Aboriginal Land Commissioner changed all this in later rulings.

To prevent their vital interests in these islands

and in Bing Bong Station in particular, the Aboriginals had to negotiate with MIM and the Northern Territory government. All they had to bargain with were the rights to the land which the Aboriginal Land Commissioner never intended to grant to them. These people who were pre-eminently owners of necessarily shared land had no bargaining power at all.

Part three of Two Laws shows a disconsolate Karanga man at a waterhole on McArthur River Station. The place is a mudhole against Dromedary, which is part of his traditional estate. He is standing on the concrete surrounding a large pipe which he explains, " goes right in the water's mouth." His despair is clear but just what is nothing he can do. This man once prophesied that the mudhole serpent would become angry and flatten all the houses with a fiery cyclone. How to evict this would happen!

An ancient strand of cyclone tales was done on Manusgong Station. This at this a sacred site, the legacy of a lightning strike whose own cycle is claimed each year at the initiation of certain young Aboriginal men. The explorer Ludwig Leichhardt camped at this place in 1843, and he described the manner in which the cyclone men are initiated and prepared for human consumption.

The events of Manusgong Station are descendants of stable cattle marriages and they showed the rights to the pastoral lease from their father. They are related to other Boroko Islands Aboriginal people through their mother like their father, they try to strengthen their paternal relations with Aboriginal men of the land and, in the past, they have protected against Aboriginal men. Nevertheless, they showed a European always at Manusgong to cut down the trees to make a new paddock. This was in the interests of "developing" the station.

**T**he Laws shows the confrontation between an Aboriginal manager of the site and the European (Manusgong) who are the children of forced labour, servants are the children of white masters. The situation which comes in a parody of master-slavery. It appears that the European, a Yugoslav with a poor command of English, believed that, at some time in the past, the Aboriginals said their land to the government which in turn leased it to the pastoralist. He asks the Aboriginal manager to prove that this is not the case. If only it were true.

It is hard for white Australians to appreciate what the effect of damage to sacred sites is within the Aboriginal community. The people say that their work on their territory is the Desecrating. They are also seen to be very much alone and the power residing in these places enters the souls of the living.

Shortly after the trees were destroyed the most senior water and the most senior manager of the site died. To despoil the place is to deny the people connected with it. There is also a fear that people from outside the Boroko Islands community, who are connected to these sites by more recent links, will punish the local owners and managers for allowing the damage to occur.

Damage to sacred sites is now occurring more frequently than ever. Photographs of a sacred burial site in the Sir Edward Pellew Islands were published in a book last year. One showed the photographer's wife peering at a skull in a sacred rock coffin. An Aboriginal, other than the owner and manager, would be killed for loss.

The author of the book explained that it was sacred and should place of the Aboriginals at Boroko. There, he said, had been chasing the mining company leaders. He hoped the threat itself would one day become a museum.

Aboriginals at Boroko are not angry at the lack of any power to prevent or redress these

dependencies and insults. The sacred sites legislation has proved totally ineffective in preventing the desecration of sites in the Northern Territory.

**T**he significance of these sites to Boroko Islands Aboriginals is an indication of the extent to which the station was identified with such their physical environment. One aspect of this is the close interweaving of the spiritual and the mundane, and of work and play. This emerges in part four of Two Laws. It opens with some scenes from a morning ritual and follows with scenes on sitting up outdoors, women's role in Boroko Islands, parts of a young man's initiation ceremony, a stamp dance and the physical interweaving with which women perform while on a day's hunting.

The work scenes from the initiation show a yard being built from both timber held together with men. Cords are braided and knots are broken in. This work is very hard, but there is always an element of fun and enjoyment.

There is very little prospect that attempts to set up pseudo-capitalist relations, reminiscent of the colonial enterprise, will provide any substantial cash income. Underdevelopment, working with outworn methods and remote from transport markets, the productivity of labor on these stations cannot be compared with that of the mines and those on the large capitalist-intensive cattle stations down the coast. But the more they rely on store-bought goods, for which they have to pay more than their immediate counterparts, the more their labor is evaluated in terms of the market.

The minority of employable young people, who have the most to contribute to the stations, confront a choice: is it better for them to leave the stations and go to work for European capitalists who will pay them more in wages than they could possibly earn on their own land?

There is a deep dislike of the social conditions of wage labor, the severity of a task and its unrewarding. This is common to Europeans and Aboriginals alike. The Boroko Islands Aboriginals had been relatively free of it until the Western British period. Working with the Manusgong and the common gave them access to some of the foreign goods which they valued and it was always a two-way relationship. Even the larger pastoralists knew that the Aboriginals prefer to work for someone with whom they can have a reciprocal relationship, or the semblance of one. And today, Boroko Islands Aboriginals, who work with a European because he is a "land old bloke", even if they may not be certain of being paid with much cash. They expect this kind of employer to recognize his obligations in some way, perhaps a lift in his car, or some food, beer or money when they are short.

It is likely that the Boroko Islands Aboriginals will give up their stations only if they are impossible to maintain. This is, if they were forced off their land by economic circumstances. It would seem reasonable that any governments have recognized the Aboriginals' claims to land, that appropriate measures are taken to assure that they are able to run their land. Otherwise the Aboriginal Land Rights Act (NT) 1976 will only be as it is said in Two Laws, a "piece of paper".

Two Laws shows that Aboriginal people are not cultural slaves in the past. The Boroko Islands people are disinterested in Aboriginals only in the direction which their government. They are striving to understand the meaning behind the values of what Australian society necessarily from the standpoint of their own values.

## SOUND STAGES FOR HIRE

In a busy production schedule we still have some spare capacity in our production department, undoubtedly one of the finest in Australia.

We have two air conditioned sound stages (30.5m x 16.2m and 24.5m x 16.2m) with full vehicle access, supplemented by production offices, make-up, wardrobe, laundry and green room. Our set construction department has a comprehensive collection of props and flats for hire.

The studios are close to downtown Adelaide and we can help with locations and all other services

FOR DETAILS PHONE

**MICHAEL ROWAN**  
(DB) 452277

GREER LEACH  
(081) 453277



South Australian Film Corporation

**Do you need a fast and clear edge-numbering service?**

## “Running” On Empty

**"New and Forever"**

## On the Run

**"Year of Living Dangerously"**

did.

Call Stuart Armstrong on (02945) 6882 or  
through Top Technicians to ask  
about hiring rates of the new Armada 35 crew,  
Edna, Marlene and Marion.



In Singapore,  
Malaysia, the  
Far East,  
Indonesia and  
Australia...  
you're in.

## FILMWEST COUNTRY

Since 1967 we've been making films that promote and entertain. *California* and *Impassioned* commercials. *Protest*. Also we made films and documentaries for sale. We are fully equipped, fully staffed with the best equipment and some of the most talented people in the business. We have a variety of financing, marketing, advertising, legal, production, distribution, and sales offices. Along the way we've won many awards. So if you'd like to see or discuss your next film or commercial, call us in Perth or Singapore. We'd like to show you what we can do.

Copyright © 2004 John Wiley & Sons, Ltd.

**FILMWEST** 

20. **Address:** \_\_\_\_\_  
 21. **City:** \_\_\_\_\_  
 22. **State:** \_\_\_\_\_  
 23. **Zip:** \_\_\_\_\_  
 24. **Phone:** \_\_\_\_\_  
 25. **Fax:** \_\_\_\_\_  
 26. **E-mail:** \_\_\_\_\_  
 27. **Website:** \_\_\_\_\_  
 28. **Other:** \_\_\_\_\_  
 29. **Comments:** \_\_\_\_\_  
 30. **Signature:** \_\_\_\_\_  
 31. **Date:** \_\_\_\_\_  
 32. **Print Name:** \_\_\_\_\_  
 33. **Print Title:** \_\_\_\_\_  
 34. **Print Company:** \_\_\_\_\_  
 35. **Print Address:** \_\_\_\_\_  
 36. **Print City:** \_\_\_\_\_  
 37. **Print State:** \_\_\_\_\_  
 38. **Print Zip:** \_\_\_\_\_  
 39. **Print Phone:** \_\_\_\_\_  
 40. **Print Fax:** \_\_\_\_\_  
 41. **Print E-mail:** \_\_\_\_\_  
 42. **Print Website:** \_\_\_\_\_  
 43. **Print Other:** \_\_\_\_\_  
 44. **Print Comments:** \_\_\_\_\_  
 45. **Print Signature:** \_\_\_\_\_  
 46. **Print Date:** \_\_\_\_\_  
 47. **Print Print Name:** \_\_\_\_\_  
 48. **Print Print Title:** \_\_\_\_\_  
 49. **Print Print Company:** \_\_\_\_\_  
 50. **Print Print Address:** \_\_\_\_\_  
 51. **Print Print City:** \_\_\_\_\_  
 52. **Print Print State:** \_\_\_\_\_  
 53. **Print Print Zip:** \_\_\_\_\_  
 54. **Print Print Phone:** \_\_\_\_\_  
 55. **Print Print Fax:** \_\_\_\_\_  
 56. **Print Print E-mail:** \_\_\_\_\_  
 57. **Print Print Website:** \_\_\_\_\_  
 58. **Print Print Other:** \_\_\_\_\_  
 59. **Print Print Comments:** \_\_\_\_\_  
 60. **Print Print Signature:** \_\_\_\_\_  
 61. **Print Print Date:** \_\_\_\_\_  
 62. **Print Print Print Name:** \_\_\_\_\_  
 63. **Print Print Print Title:** \_\_\_\_\_  
 64. **Print Print Print Company:** \_\_\_\_\_  
 65. **Print Print Print Address:** \_\_\_\_\_  
 66. **Print Print Print City:** \_\_\_\_\_  
 67. **Print Print Print State:** \_\_\_\_\_  
 68. **Print Print Print Zip:** \_\_\_\_\_  
 69. **Print Print Print Phone:** \_\_\_\_\_  
 70. **Print Print Print Fax:** \_\_\_\_\_  
 71. **Print Print Print E-mail:** \_\_\_\_\_  
 72. **Print Print Print Website:** \_\_\_\_\_  
 73. **Print Print Print Other:** \_\_\_\_\_  
 74. **Print Print Print Comments:** \_\_\_\_\_  
 75. **Print Print Print Signature:** \_\_\_\_\_  
 76. **Print Print Print Date:** \_\_\_\_\_  
 77. **Print Print Print Print Name:** \_\_\_\_\_  
 78. **Print Print Print Print Title:** \_\_\_\_\_  
 79. **Print Print Print Print Company:** \_\_\_\_\_  
 80. **Print Print Print Print Address:** \_\_\_\_\_  
 81. **Print Print Print Print City:** \_\_\_\_\_  
 82. **Print Print Print Print State:** \_\_\_\_\_  
 83. **Print Print Print Print Zip:** \_\_\_\_\_  
 84. **Print Print Print Print Phone:** \_\_\_\_\_  
 85. **Print Print Print Print Fax:** \_\_\_\_\_  
 86. **Print Print Print Print E-mail:** \_\_\_\_\_  
 87. **Print Print Print Print Website:** \_\_\_\_\_  
 88. **Print Print Print Print Other:** \_\_\_\_\_  
 89. **Print Print Print Print Comments:** \_\_\_\_\_  
 90. **Print Print Print Print Signature:** \_\_\_\_\_  
 91. **Print Print Print Print Date:** \_\_\_\_\_  
 92. **Print Print Print Print Print Name:** \_\_\_\_\_  
 93. **Print Print Print Print Print Title:** \_\_\_\_\_  
 94. **Print Print Print Print Print Company:** \_\_\_\_\_  
 95. **Print Print Print Print Print Address:** \_\_\_\_\_  
 96. **Print Print Print Print Print City:** \_\_\_\_\_  
 97. **Print Print Print Print Print State:** \_\_\_\_\_  
 98. **Print Print Print Print Print Zip:** \_\_\_\_\_  
 99. **Print Print Print Print Print Phone:** \_\_\_\_\_  
 100. **Print Print Print Print Print Fax:** \_\_\_\_\_  
 101. **Print Print Print Print Print E-mail:** \_\_\_\_\_  
 102. **Print Print Print Print Print Website:** \_\_\_\_\_  
 103. **Print Print Print Print Print Other:** \_\_\_\_\_  
 104. **Print Print Print Print Print Comments:** \_\_\_\_\_  
 105. **Print Print Print Print Print Signature:** \_\_\_\_\_  
 106. **Print Print Print Print Print Date:** \_\_\_\_\_  
 107. **Print Print Print Print Print Print Name:** \_\_\_\_\_  
 108. **Print Print Print Print Print Print Title:** \_\_\_\_\_  
 109. **Print Print Print Print Print Print Company:** \_\_\_\_\_  
 110. **Print Print Print Print Print Print Address:** \_\_\_\_\_  
 111. **Print Print Print Print Print Print City:** \_\_\_\_\_  
 112. **Print Print Print Print Print Print State:** \_\_\_\_\_  
 113. **Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 114. **Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 115. **Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 116. **Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 117. **Print Print Print Print Print Print Website:** \_\_\_\_\_  
 118. **Print Print Print Print Print Print Other:** \_\_\_\_\_  
 119. **Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 120. **Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 121. **Print Print Print Print Print Print Date:** \_\_\_\_\_  
 122. **Print Print Print Print Print Print Print Name:** \_\_\_\_\_  
 123. **Print Print Print Print Print Print Print Title:** \_\_\_\_\_  
 124. **Print Print Print Print Print Print Print Company:** \_\_\_\_\_  
 125. **Print Print Print Print Print Print Print Address:** \_\_\_\_\_  
 126. **Print Print Print Print Print Print Print City:** \_\_\_\_\_  
 127. **Print Print Print Print Print Print Print State:** \_\_\_\_\_  
 128. **Print Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 129. **Print Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 130. **Print Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 131. **Print Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 132. **Print Print Print Print Print Print Print Website:** \_\_\_\_\_  
 133. **Print Print Print Print Print Print Print Other:** \_\_\_\_\_  
 134. **Print Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 135. **Print Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 136. **Print Print Print Print Print Print Print Date:** \_\_\_\_\_  
 137. **Print Print Print Print Print Print Print Print Name:** \_\_\_\_\_  
 138. **Print Print Print Print Print Print Print Print Title:** \_\_\_\_\_  
 139. **Print Print Print Print Print Print Print Print Company:** \_\_\_\_\_  
 140. **Print Print Print Print Print Print Print Print Address:** \_\_\_\_\_  
 141. **Print Print Print Print Print Print Print Print City:** \_\_\_\_\_  
 142. **Print Print Print Print Print Print Print Print State:** \_\_\_\_\_  
 143. **Print Print Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 144. **Print Print Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 145. **Print Print Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 146. **Print Print Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 147. **Print Print Print Print Print Print Print Print Website:** \_\_\_\_\_  
 148. **Print Print Print Print Print Print Print Print Other:** \_\_\_\_\_  
 149. **Print Print Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 150. **Print Print Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 151. **Print Print Print Print Print Print Print Print Date:** \_\_\_\_\_  
 152. **Print Print Print Print Print Print Print Print Print Name:** \_\_\_\_\_  
 153. **Print Print Print Print Print Print Print Print Print Title:** \_\_\_\_\_  
 154. **Print Print Print Print Print Print Print Print Print Company:** \_\_\_\_\_  
 155. **Print Print Print Print Print Print Print Print Print Address:** \_\_\_\_\_  
 156. **Print Print Print Print Print Print Print Print Print City:** \_\_\_\_\_  
 157. **Print Print Print Print Print Print Print Print Print State:** \_\_\_\_\_  
 158. **Print Print Print Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 159. **Print Print Print Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 160. **Print Print Print Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 161. **Print Print Print Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 162. **Print Print Print Print Print Print Print Print Print Website:** \_\_\_\_\_  
 163. **Print Print Print Print Print Print Print Print Print Other:** \_\_\_\_\_  
 164. **Print Print Print Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 165. **Print Print Print Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 166. **Print Print Print Print Print Print Print Print Print Date:** \_\_\_\_\_  
 167. **Print Print Print Print Print Print Print Print Print Print Name:** \_\_\_\_\_  
 168. **Print Print Print Print Print Print Print Print Print Print Title:** \_\_\_\_\_  
 169. **Print Print Print Print Print Print Print Print Print Print Company:** \_\_\_\_\_  
 170. **Print Print Print Print Print Print Print Print Print Print Address:** \_\_\_\_\_  
 171. **Print Print Print Print Print Print Print Print Print Print City:** \_\_\_\_\_  
 172. **Print Print Print Print Print Print Print Print Print Print State:** \_\_\_\_\_  
 173. **Print Print Print Print Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 174. **Print Print Print Print Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 175. **Print Print Print Print Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 176. **Print Print Print Print Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 177. **Print Print Print Print Print Print Print Print Print Print Website:** \_\_\_\_\_  
 178. **Print Print Print Print Print Print Print Print Print Print Other:** \_\_\_\_\_  
 179. **Print Print Print Print Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 180. **Print Print Print Print Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 181. **Print Print Print Print Print Print Print Print Print Print Date:** \_\_\_\_\_  
 182. **Print Print Print Print Print Print Print Print Print Print Print Name:** \_\_\_\_\_  
 183. **Print Print Print Print Print Print Print Print Print Print Print Title:** \_\_\_\_\_  
 184. **Print Print Print Print Print Print Print Print Print Print Print Company:** \_\_\_\_\_  
 185. **Print Print Print Print Print Print Print Print Print Print Print Address:** \_\_\_\_\_  
 186. **Print Print Print Print Print Print Print Print Print Print Print City:** \_\_\_\_\_  
 187. **Print Print Print Print Print Print Print Print Print Print Print State:** \_\_\_\_\_  
 188. **Print Print Print Print Print Print Print Print Print Print Print Zip:** \_\_\_\_\_  
 189. **Print Print Print Print Print Print Print Print Print Print Print Phone:** \_\_\_\_\_  
 190. **Print Print Print Print Print Print Print Print Print Print Print Fax:** \_\_\_\_\_  
 191. **Print Print Print Print Print Print Print Print Print Print Print E-mail:** \_\_\_\_\_  
 192. **Print Print Print Print Print Print Print Print Print Print Print Website:** \_\_\_\_\_  
 193. **Print Print Print Print Print Print Print Print Print Print Print Other:** \_\_\_\_\_  
 194. **Print Print Print Print Print Print Print Print Print Print Print Comments:** \_\_\_\_\_  
 195. **Print Print Print Print Print Print Print Print Print Print Print Signature:** \_\_\_\_\_  
 196. **Print Print Print Print Print Print Print**

PuanWan Pte Ltd  
 Suite 105, Raffles Hotel  
 111 Beach Road  
 Singapore 0710  
 Tel: 3387 1600, 3387 8000  
 Telex: 93 56166 PuanWan, Suite 105

Importers & distributors of  
ALTON cameras, Leichter  
Triplets, KIM Editing  
Machines and other famous  
name equipment.

# FUJI INTRODUCES A VERY BRIGHT IDEA.

# A250



Fujicolor A250: high-speed tungsten-type color negative film in 35mm and 16mm sizes.

Here's some news that should light up your smile: the world's first high-speed tungsten-type color negative film for motion pictures with an exposure index of 250 is here!

It's Fujicolor A250—and it's the most sensitive motion picture film available today. Imagine the possibilities. Now you can capture the soft focal features of a woman in a dim room. Or the melting gray of a galleon at dawn. Or even the kaleidoscope of colors lurking in an underwater reef. All in natural light. All without visible grain. All on Fujicolor A250.

So the next time you're faced with a difficult scene, think of Fujicolor A250. With an exposure index of 250, it's sure to brighten your day!



**FUJICOLOR NEGATIVE FILM**

# A250

Distributor in Australia is

**HANIMEX**

101 Orchard Road, Singapore 10 00 01 Tel: 771 0000 ext 200  
100 Robinson Road, Singapore 06 00 01 Tel: 770 0000 ext 200  
100 Robinson Road, Singapore 06 00 01 Tel: 770 0000 ext 200  
100 Robinson Road, Singapore 06 00 01 Tel: 770 0000 ext 200  
100 Robinson Road, Singapore 06 00 01 Tel: 770 0000 ext 200

Industrial Division

40001

40001

Fujicolor

Fujicolor



*In an  
ideal world you would  
print and process a  
complete film in one pass.*



*So we do it that way*

**Rank Film Laboratories**

Rank Ordinal Road, Denham, Uxbridge, Middlesex UB8 3NQ Telephone 8005 632333 Telex 650704